

1958

MUSIC

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THE

GRAMOPHONE

APRIL 1958

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SYMPHONIE ESPAGNOLE
LALO

INTRODUCTION AND
RONDO CAPRICCIOSO
AND HAVANAISE

SAINT-SAËNS

THE PHILHARMONIA ORCHESTRA
SIR EUGENE GOOSSENS
ALP 1571



"HIS MASTER'S VOICE" *LP* RECORD

Photograph by LOTTE MEITNER-GRAF, LONDON



the HFU/10 cabinet houses amplifier, tuner, record player and tape deck
standard finish mahogany : 38 gns

This is one of the wide range of cabinets designed and made by Imhofs for housing hi fi equipment. These cabinets are available only from Imhofs and can be supplied in a variety of finishes. Hand crafted and heavily constructed, this range includes the now famous Trolleygram with its companion the Reflexion loudspeaker enclosure as well as the versatile Imflex unit system. We will also make up special housings to your own design.

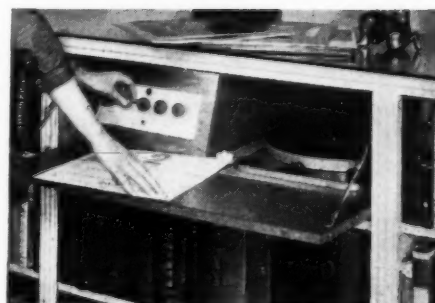
from the visible

these two photographs show a typical installation where hi fi equipment has been completely concealed behind rows of false bindings

The completely period room presents a special problem in housing hi fi, and Imhofs have had a wide experience of concealing equipment in those cases where it should be heard and not seen.

We have hidden speakers in chimneys, in ceilings and in the minstrel gallery of a baronial hall. We have fitted equipment under the stairs, in cupboards and in period cabinets of all sorts.

If you are thinking of turning an oak bureau or a Chinese Chippendale Commode into a period residence for a hi fi system, please call on us for help and advice.



IMHOFS

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Mendelssohn

A midsummer night's dream:

Overture, Op. 21; Nocturne, Op. 61
No. 7; Scherzo, No. 61 No. 1
THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM
LW 5295

Mozart

Symphony No. 33 in B flat major, K.319
THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM
LW 5315

Haydn

Symphony No. 96 in D major — 'Miracle'
THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM
LW 5317

SHOWPIECES FOR ORCHESTRA

La Gioconda—Dance of the hours;
Cavalleria Rusticana—Intermezzo;
Overture to a costume comedy; Notturmo
THE LONDON SYMPHONY ORCHESTRA
conducted by PIERINO GAMBA
LW 5325

Gluck

Orfeo and Euridice

Orfeo—RISÈ STEVENS
Euridice—LISA DELLA CASA
Amore—ROBERTA PETERS
with THE ROME OPERA HOUSE
ORCHESTRA AND CHORUS
conducted by MONTEUX
RB-16058/60

Tchaikovsky

The Sleeping Beauty—excerpts
THE LONDON SYMPHONY ORCHESTRA
conducted by MONTEUX
RB-16063

Rimsky-Korsakov

Antar — Symphonic suite, Op. 9
L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ERNEST ANSERMET
LW 5326

Schubert

Symphony No. 3 in D Major
THE CINCINNATI SYMPHONY
ORCHESTRA
conducted by THOR JOHNSON
LW 5328

ORCHESTRAL MUSIC OF LIADOV

Baba-Yaga, Op. 56; Kikimora, Op. 63;
Eight Russian folk songs, Op. 58:
Sacred song, Christmas song, Lament,
Comic song, Tale of the Birds, Lullaby,
Dance, Choral dance
L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ERNEST ANSERMET
LW 5329

Beethoven

Concerto No. 3 in C minor
for Piano and Orchestra, Op. 37
RUBINSTEIN
with THE SYMPHONY OF THE AIR
conducted by JOSEF KRIPS
RB-16043

HOROWITZ plays Chopin

Scherzo in B flat minor, Op. 31;
Nocturne in B major, Op. 9, No. 3;
Nocturne in F minor, Op. 15, No. 1;
Nocturne in C sharp minor, Op. 27, No. 1;
Nocturne in E flat major, Op. 9, No. 2;
Barcarolle, Op. 60; Scherzo in C sharp minor,
Op. 39
RB-16064



THE DECCA RECORD COMPANY LIMITED
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Vortexion quality equipment



Model W.V.B.

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DEMONSTRATION ROOM
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12-CHANNEL and 4-CHAN-
NEL ELECTRONIC MIXERS.
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Normal output 0.5 v on 20,000
ohms but 1 mW, 600 ohm
balanced or unbalanced is
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decay time and calibrated in
dbs from zero level 1 mW,
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All components which could contribute to noise or reliability are carefully measured and selected individually before incorporation, resulting in an exceedingly low background noise and distortion with frequency response within ± 1.5 db 50-10,000 c/s and ± 3 db 40-12,000 c/s.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20 ft from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.'s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the play-back signal.

★ The power output is 4 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The play-back amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

★ The unit may be left running on record or play-back, even with 1,750 ft. reels, with the lid closed.

Our specialised MONITOR HEAD MODEL W.V.B. has an additional head and amplifier which enables this recorder to perform a number of useful functions. The most important of these is to monitor the recorded tape a fraction of a second after it is made, and if necessary compare it by throwing a switch, with the signal before it is recorded. This allows the recording engineer to make certain that he has made a first class recording before the artists leave the studio, without the necessity of waiting while another run through is made.

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VORTEXION RECORDERS use a synchronous capstan motor to ensure accurate recording and playback speed.

A Power Supply Unit is available to operate these recorders from a 12 v car battery giving an output of 120 watts at 230 v, 50 c/s $\pm 1\%$.

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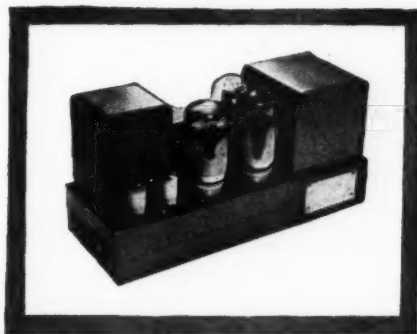
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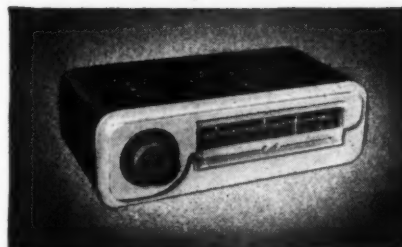
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GO STEREOPHONIC



JASON KIT J.4-4

WITH
THIS NEW
EQUIPMENT
FROM

Jason

Designed to suit present and future requirements

Stereophonic Records will be available towards the end of the year, and their arrival heralds an advance greater even than that made by the L.P. disc. For stereo listening there will be new equipment needed and new techniques to learn. Whilst it is true that stereo reproduction involves doubling everything from input to output stages, duplicating existing pre-amps will not prove satisfactory due to the need to balance tone, volume and other controls exactly. (Listeners to the B.B.C.'s broadcasts who improvised stereo conditions will remember only too well how important this problem of balance is.) However, in the same way that present-day equipment is made to be used with both microgroove and the older 78 records, Jason Stereophonic Pre-amps may also be used for ordinary record and radio reproduction.

Two designs are offered. The first, Model J.4-4 is intended for the more experienced constructor to build, and it has sufficient gain to play off a tape head. This is the model as designed by Mr. H. Lewis Yorke of Cape Electroponics and described in Hi-Fi News. Model J.2-2 is a somewhat simpler version of the original design, and less complicated to build.

A special amplifier is also to be made available, the Jason J.2-10. This is virtually the original J.10 converted to stereo, and like the J.10 is intended for shelf mounting.

SEE AND HEAR THE COMPLETE

Jason

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BOOTH No. 1
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All parts, complete with punched & drilled chassis, nuts, bolts, wire, etc., and full instructions.
Price (without the 8 valves required)

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J.2-2 built and tested, complete

£18.18.0

The above models require 275-400 v. H.T. at 20 mA and 6.3 v. at 1.9 A.

JASON STEREOPHONIC AMPLIFIER J.2-10

With ganged volume, bass and treble controls, switch for single channel working, ganged input selector switch, 10+10 watts output. Performance characteristics in each section are those of the J.10.

£37.10.0

Information Sheets gladly sent on request. Please quote "The Gramophone" when writing.

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3-4(B) GREAT CHAPEL STREET, OXFORD STREET, LONDON, W.1,

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Here then is the reason for the almost legendary reputation enjoyed by the Ferrograph—why it has been chosen by the Services, by Government Departments, by the G.P.O., by broadcasting authorities, by musicians, news reporters, explorers, anthropologists and all to whom high fidelity recordings are a vital part of their work.

As our contribution to the valuable export market, a substantial proportion of the Ferrograph output goes overseas—particularly to North America. There is, therefore, some delay in deliveries to the home market. For this we express our keen regret and suggest that, if it is your intention to invest in a Ferrograph, you see your Hi-Fi dealer at once.

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In black portable case with detachable lid. Grey deck and amplifier panel with black controls.

Model 3A/N, $3\frac{1}{2}$ and $7\frac{1}{2}$ i.p.s. . . 79 gns.

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- Q. In what condition are Library records?**
A. In first rate condition—worthy of the best high fidelity gramophone.
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A. Each member has his (or her) own permanent plywood packing which is simplicity itself. The packing only has to be reversed (an operation taking about 30 seconds) to show the Library address and is then ready for returning the records.
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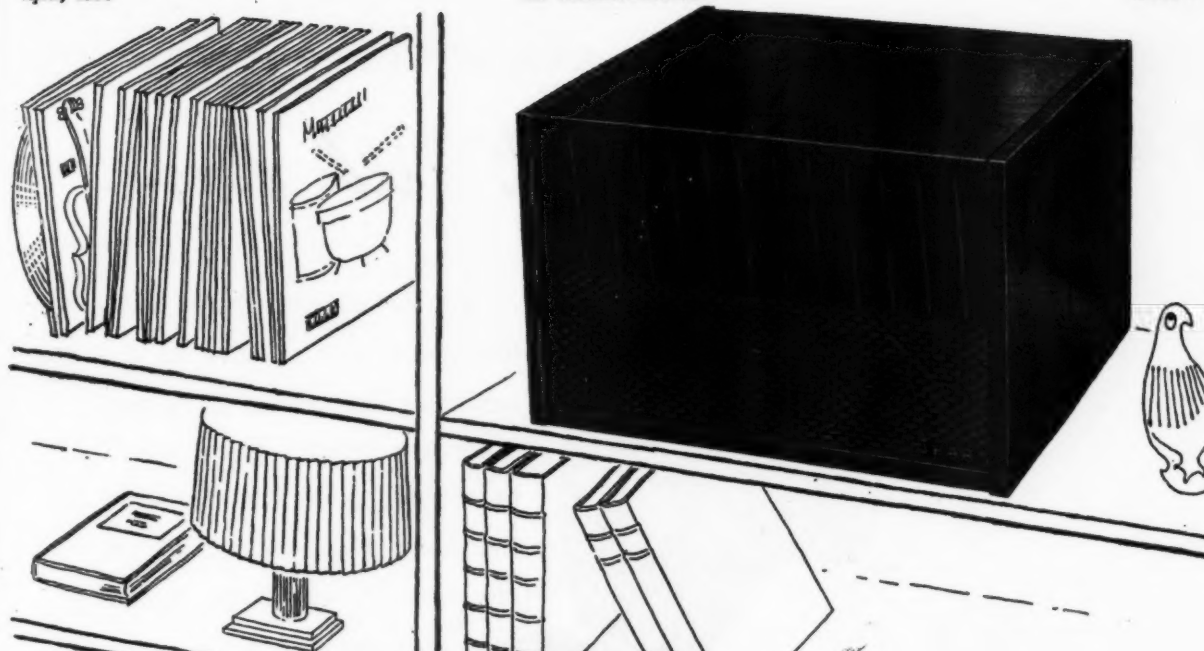
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The finest value in autochangers, cartridges and needles from the largest autochanger factory in Europe. The proof of a product is in its performance—that's why Mr. Monarch has thousands of friends all over the world. The brilliant Ful-Fi Cartridge, which is built into the popular Monarch Autochanger, offers the fullest value in high fidelity. Superb design and rigorous tests ensure dependability at all times—at all speeds.

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Equivalent capacity	1,250 p.f.
Output at (1,000 Cps.) at 1.2 cm/sec	T.C.8M—3 volts. T.C.8H—9 volts.
Response, using latest N.A.B. curves	T.C.8M flat, within ± 3 db. up to 12,000 c/s. T.C.8H flat within ± 3 db. up to 7,000 c/s.
Load resistance	1 megohm.
Weight of Cartridge	11 grams.
Stylus pressure	T.C.8M—6 to 10 grams (depending on tone arm construction.) T.C.8H—10 grams.

Designed to track when used with average as well as high fidelity pick-ups arms and, at the same time, given adequate protection to the finest microgroove recordings.

Sensitivity: Will drive an amplifier or receiver with sensitivity of:—
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BSR Ful-Fi are the best you've ever had. Sapphire needles, as fitted to the T.C.8M and T.C.8H cartridges, are specially ground and polished to very fine limits to ensure minimum wear and maximum life to records.

The standard 78 r.p.m. needle has a tip radius of .0025 in. and the microgroove needle has a tip radius of .001 in.

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World's Finest 4-Speed Autochanger!



★ Plays all records at all speeds.
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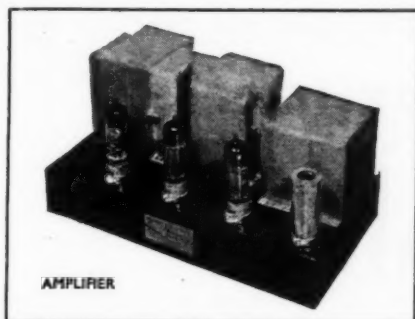
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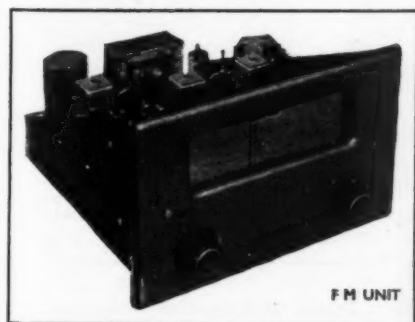
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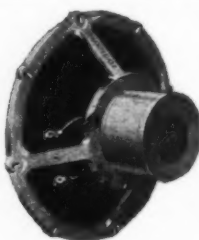
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8" BRONZE/FS/AL

Bass Resonance 45/55 c/s
Flux Density 10,000 gauss
Total Flux 39,000 maxwells
Price (inc. P.T.) 91/-

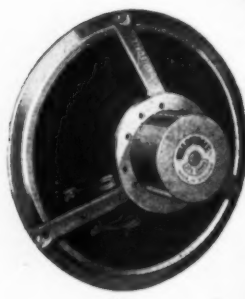
W12/FS

Bass Resonance 30/35 c/s
Flux Density 13,000 gauss
Total Flux 145,000 maxwells
Price 205/-



10" BRONZE/FSB

Bass Resonance 30/38 c/s
Flux Density 10,000 gauss
Total Flux 39,500 maxwells
Price (inc. P.T.) 111/3

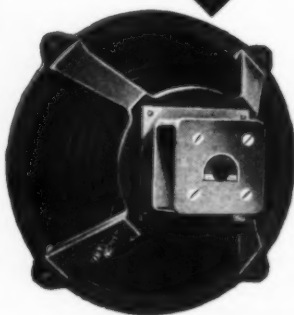


GOLDEN/FSB

Bass Resonance 30/38 c/s
Flux Density 13,000 gauss
Total Flux 54,000 maxwells
Price (inc. P.T.) 174/11

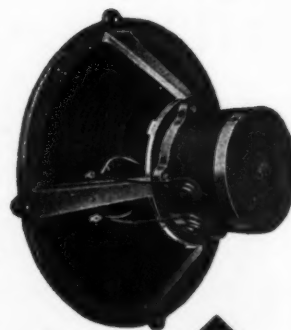
W15/FS

Bass Resonance 25/30 c/s
Flux Density 13,500 gauss
Total Flux 180,000 maxwells
Price 350/-



W10/FSB

Bass Resonance 30/38 c/s
Flux Density 14,000 gauss
Total Flux 74,000 maxwells
Price (inc. P.T.) 262/4



SUPER 12/FS/AL

Bass Resonance 30/38 c/s. Flux Density 17,000 gauss. Total Flux 190,000 maxwells
Price 350/-

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Telegrams: Wharfdel, Idle, Bradford.

FOAM SUSPENSION—This now replaces cloth on all Wharfedale units. The resilience reduces the incidence of distortion at low frequencies, and the softness improves dissipation of middle and high frequency vibrations at the edge of the cone, resulting in an all-round improvement in the smoothness of response.

BJ AT THE AUDIO FAIR

As one of the pioneers of radio and acoustic equipment "Burne-Jones" will be remembered from the early days as being the second radio company to be formed in Great Britain, closely following Marconi. Thirty-eight years of experience in this field preceded the introduction of BJ's most famous product—the first swinging arm to successfully overcome tracking error. The early version of the BJ arm received highly complimentary reports from reviewers in this country and in 1955 was rated second out of all the pickup arms tested in the United States of America by "Consumer Reports", the famous independent market research group. A new word for tracking accuracy had arrived—the word TANGENTIAL.

Now, the BJ arm is accepted by serious minded high fidelity enthusiasts all over the world as the standard equipment for tracking records. To meet the growing demand, BJ have produced a universal shell which allows any one of thirty of the best known English and American cartridges to be used with the arm and then developed the Super 90, the studio model of the BJ arm, which has been acclaimed for its versatility. This month, at the Audio Fair and in your own dealer's showrooms, you can see and hear the full range of BJ units at work, including the—

BJ SUPER 90 MARK II with its new Swiss bearings, unique features of sliding calibrated base, height adjustment ring carrying the arm clip, and finger-adjustable counterweight system—

BJ TAN/II arm, the restyled and improved version of the standard arm—

BJ SHELLS containing a selection of famous cartridges—

BJ HEADS, of high efficiency, with safety retractable cantilevers which are easily accessible for stylus replacement by the user.

On the acoustic side, for the first time, there will be a range of loudspeakers including BJ's latest brainchild, the TOP "C" TWEETER. This is a horn loaded unit, the first truly omni-directional tweeter in "potted" form.

We suggest that you see your dealer, write to us for details and come and meet us at the Fair and hear for yourself what BJ units can do for YOUR high fidelity system.

BURNE-JONES & CO. LTD



THE SUPER 90 MARK II ARM

Created for professional use and for those with the highest quality sound systems. Instantly adjustable it includes a built-in arm clip so that no extra holes need mar the turntable desk. 16in. models available.

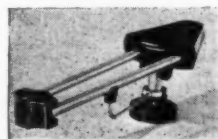
Price: (12in.) 11 gns. P.T. £4.12.5.
(16in.) £12.5.0. P.T. £4.18.0.

See Review by Mr. P. Wilson
on page 476.

BJ TAN/II ARM

The unique principle of tangential tracking is again fully expressed in the restyled version of the famous standard arm. Special features include height adjustment ring and new Swiss bearings.

Price: £3. 3s. 0d. P.T. 1. 5s. 3d.



BJ SHELL

Carries all high-grade cartridges. Two shells are supplied with the Super 90 Mark II arm and for use with the Tan/II, shells are available separately.

Price: 17s. 3d. P.T. 6s. 11d.



BJ COUNTERWEIGHT UNIT

Gives pressure adjustment of the BJ TAN/II arm when using the plug-in shell fitted with a heavier type cartridge.

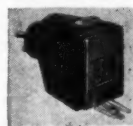
Price: 12s. P.T. 4s. 10d.



BJ ALIGNMENT PROTRACTOR

A unique device in plastic ivory, based on a design by P. Wilson, M.A. instantly measures the tracking accuracy of all pickup assemblies.

Price: 7s.



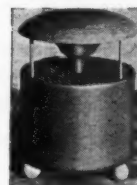
BJ C12 HEAD

Offers the combination of low mass and high efficiency. Total weight only 11 gm.

Price: £1.12.6. P.T. 13s.

BJ TOP "C" TWEETER

Stands on top of any reproducer, adding a smooth response up to 18,000 cycles; it also complements the



new BJ R-2 loudspeaker. Complete with built-in crossover and balance control.

Price:

To be announced.

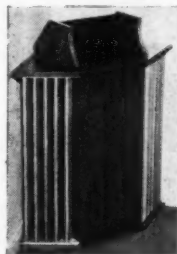
BJ R-1 REPRODUCER

Fit your own 12in, 10in or 8in loudspeakers in this reproducer. Improved realism is guaranteed. Cabinet complete.

Price: £26.15.6.

BJ R-2 REPRODUCER

The new horn-loaded and reflex reproducer is complete with professional 12in. loudspeaker. Smooth frequency response down to 25 cycles.



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● **SPEAKERS.** Two matched High Fidelity 8½" x 5½" Elliptical.

● **OUTPUT TRANS.** Specially wound Parmeko, Parmeko Mains Trans.

● **VALVES.** Mullard EF. 86. EL. 84 EZ. 80.

● **LABORATORY TEST.** Total harmonic distortion better than 1% at 3 watts. Frequency Response flat within ± 1 dB relative to 1 KC/S from 40 C/S to 25 KC/S.

● **TONE CONTROLS.** Maximum Treble Cut approx. 14 dB at 10 KC/S. Maximum Bass Boost approx. 15dB at 60 C/S. Sensitivity 100 MV. for 3 W Output. Hum and Noise Levels at least 70 dB below 3 W.



Cabinet Size: 17" x 16" x 9½"

PRICE 24 gns.

The Truchord "Minuette"

HIGH-FIDELITY RECORD AMPLIFIER

WITH 3D SOUND SYSTEM

Playing Desk with Garrard 4S.P. Gram Unit to match Minuette 14 Gns.

Playing Desk with Lenco G.L.56 Transcription Motor, Pick-up Arm and head with type 500 Crystal Insert. Price 26 Gns. Continental finish in black lacquer with gold embellishments 1 Gn. extra. Set of four contemporary legs with fittings 2 Gns. The "Minuette" has been designed to cater for the increasing demand for a small compact high-fidelity record reproducer, giving perfect balanced reproduction at comfortable home listening level. At the same time a choice of Gramophone Unit is possible which together with an external speaker system will enable even the connoisseur to satisfy his most exacting requirements.

To TRUCHORD LTD., 82 GREAT PORTLAND STREET, LONDON, W.1

I am interested in the Truchord "Minuette" high-fidelity Record Amplifier Unit and/or ancillary equipment and would be glad if you will send me further details as follows:

- (1) Please send descriptive literature on "Minuette".
- (2) Please send further details of Loudspeaker Enclosure.
- (3) Please send further details of F.M. Unit.
- (4) I would like a demonstration of the "Minuette".
 - (a) In my own home by appointment.
 - (b) In the Showroom of my nearest Dealer.

The name and address of my usual Record, Musical and/or Radio Dealer is:

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Please reply to—

☐ Tick appropriate space

SPECIAL FEATURES

● A high fidelity Amplifier complete in handsome acoustical "desk" type cabinet with "twin" matched speakers.

● Sliding top panel for variable sound projection.

● Aperture at rear of cabinet giving 3D sound effect.

● Plug in Matching Unit allowing variable matching for any type of pick-up head.

● Provision for external speaker systems up to three in number.

● Allows free choice of Gramophone Unit including Transcription types if desired.

● Separate input for AM or VHF Radio Unit.

THE "TRUCHORD" BASE REFLEX SPEAKER ENCLOSURE



With 12" Dual Cone Loudspeaker. The cabinet is constructed of "Weyroc" and is virtually non-resonant. It is finished in light Walnut Veneers and matches the "Minuette" which can be placed on top. The loudspeaker has the following remarkable specification:

12" Speaker with combined treble cone.

Frequency Response, 30-13000 cycles.

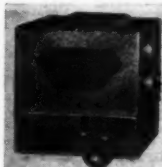
Bass resonance 35/40 cycles. Flux lines 11,000 gauss.

Handling Capacity 8 watts.

Price 19 Gns. complete.

Size: 27" x 18" x 18½"

THE TRUCHORD PRE-SET F. M. UNIT with POWER PACK



A small compact but highly efficient VHF/FM Unit consisting of 6 valves (including Rectifier) in Gold finished metal case. A self-contained Power Pack is provided enabling the unit to be plugged straight into most Audio Amplifiers for immediate operation. Will fit into the rear of the "Minuette" cabinet, thus forming a complete Hi-Fi Record/F.M. Radio Unit. Complete with Station Indicator, Plate and Knob.

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One of the best HF units
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- All the advantages of dual speaker systems

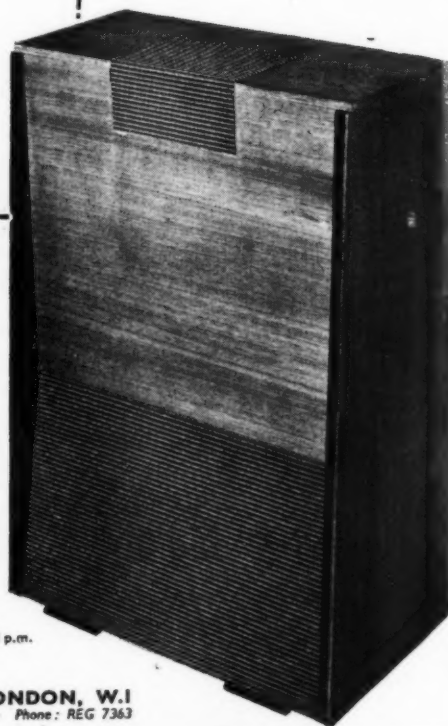
Send for literature and Technical Report by Ralph L. West, B.Sc., A.M.Brit.I.R.E.

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IN HOME ENTERTAINMENT

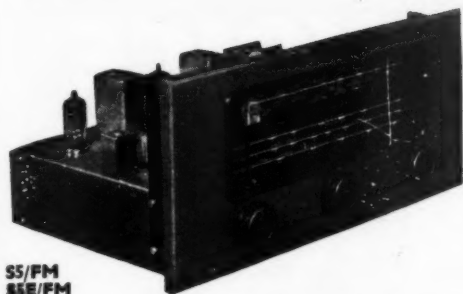
Your Hi-Fi problems and requirements can be easily solved in the pleasant surroundings of any one of our three Musicraft Hi-Fi Centres.

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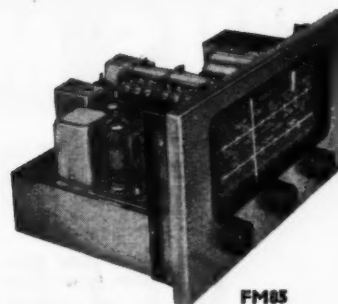
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(Name and address block letters, please)

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Send in 2d. stamped unsealed envelope.

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The new BJ mark II arm	- -	£4-8-3
Garrard TA mark II unit	- -	£9-15-8
Wharfedale Golden 10" FSB	- -	£8-14-11
Rogers Junior mark II	- - -	£28-0-0
Grundig TK 830	- - -	£105-0-0
Collaro 4T 200	- - -	£19-10-0

Slightly used bargains

Grundig TK 820	- - -	£73-0-0
Connoisseur mark II		
2 heads, LP diamond	- -	£11-0-0
10" speaker cabinets	- - -	£6-6-0

RECOMMENDED RECORDS

Supplied from stock. Post free

Scheherazade: Cond. Sir T. Beecham	ALP 1564
Tchaikovsky: Violin & Piano Concertos	PL 10350
Mozart: Piano Concertos K467, K503	PL 10060
Bartok: Concerto for Orchestra	DGM 18377
Mozart: Concertos K459, K595	DGM 18383
Brahms: Symphony No. 1. Klemperer	CX 1504
Michelangeli: Ravel & Rachmaninov Concertos	ALP 1538
Claudia Muzio: Recital	COLC 101
Elisabeth Schumann: Recital	COLH 102
Strauss: Horn Concertos. Brain	CX 1491
La Boheme: Los Angeles and Beecham	ALP1409/10

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The K-B organisation is one of 72 companies operating in 54 countries. The total payroll is over 100,000 and factory space well over 5 million square feet. This vast concern is one of the world's largest electronic manufacturing and sales organisations and its unique technical resources are behind every K-B set.

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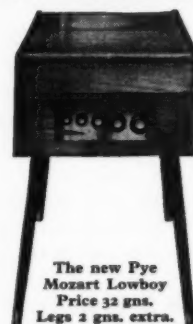
ASSIMIL (England), E.M.I. Institutes Ltd., Dept. No. C314, 10 Pembridge Square, London, W.2. Telephone: BAYswater 5131/2



Mozart



The revolutionary new Pye Mozart amplifier is one of the smallest and most efficient units ever devised for use in the home. It is now available mounted in an elegant Lowboy cabinet, providing ample space for the fitting of any type of transcription turntable. The cabinet is beautifully finished in Contemporary style in fine walnut veneers to match other Pye high fidelity units. The Pye Mozart Lowboy offers the enthusiast the basis of a craftsman-built high fidelity system at very reasonable cost.



The new Pye
Mozart Lowboy
Price 32 gns.
Legs 2 gns. extra.

*Pye High Fidelity Systems are available from all Pye High Fidelity Dealers.
The list given below is representative.*

Army and Navy Stores Ltd.,
105 Victoria Street,
London, S.W.1.

**Bristol & West Sound
Recording Services Ltd.,**
6 Park Row,
Bristol.

City Sale & Exchange,
93/94 Fleet Street,
London, E.C.4.

Classic Electrical Co. Ltd.,
352/364 Lower Addiscombe Rd.
Croydon,
Surrey.

Fildews (Engineering) Ltd.,
99 Fore Street,
Exeter,
Devon.

Holleys Radio,
315 Camberwell Road,
London, S.E.5.

C. E. Horn & Son,
6 South Parade,
Summertown,
Oxford.

James Howell & Co. Ltd.,
9/18 St. Mary Street,
Cardiff.

Alfred Imhof Ltd.,
112/116 New Oxford Street,
London, W.C.1.

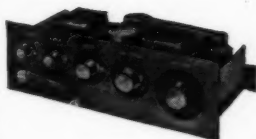
John Lever, Esq.,
The Record Shop,
20 Kettering Road,
Northampton.
and 48 Gold Street,
Northampton.



HIGH FIDELITY SYSTEMS



Mozart



The Pye Mozart in chassis form.
Control panel in burnished copper. Weight 8½ lbs. Price 23 gns.

Ingenious design and brilliantly simplified printed circuitry in the new Pye Mozart have made possible an undistorted output of 10-watts from a chassis measuring only 3½" x 10½" x 5". The Mozart features simple controls and facilities for high fidelity reproduction from records, tape, microphone and radio inputs. A new 'Dialomatic' compensation unit gives instant matching for most types of pickup.



*Pye High Fidelity Systems are available from all Pye High Fidelity Dealers.
The list given below is representative.*

Lloyd & Keyworth Ltd.,
The Record Shop,
26/27 Downing Street,
Farnham,
Surrey.

Musicraft,
80/82 Uxbridge Road,
Ealing,
London, W.13.

Musicraft,
20/22 High Street,
Southall,
Middx.

Musicraft,
13 King Street,
Richmond,
Surrey.

Period High Fidelity Ltd.,
28 South Street,
London, W.1.

Ronaldsons of Southbourne,
10 Castle Street,
Christchurch,
Bournemouth.

Ronaldsons of Southbourne,
205 Seabourne Road,
Southbourne,
Bournemouth.

J. F. Sutton, Esq.,
89 Crane Street,
Salisbury,
Wilts.
and
421 Shirley Road,
Southampton,
Hants.

Troughton & Young Ltd.,
143 Knightsbridge,
London, S.W.3.



PYE LIMITED OF CAMBRIDGE



Mozart



"PYE'S PINT POT!"

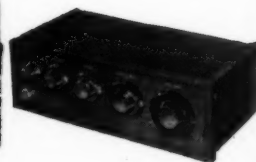
P. Wilson writing in 'The Gramophone'

"... this is one of the most interesting amplifiers I have seen in recent years."

"... at Earls Court we found ourselves unanimous in admiration of its ingenuity."

"The performance is remarkably good... one of my colleagues, indeed, was so impressed with the lay-out, components, workmanship and performance that he affectionately nicknamed it Pye's Pint Pot! By which I suppose that he means that it holds a quart."

"Altogether then, this little amplifier is a notable and worthy addition to the Pye range and will do much to solve the Hi-Fi problem in those homes where space is a major consideration."



The Pye Mozart in open-work metal case. Control panel in burnished copper. Weight 9 lbs. Price 23½ gns.

Pye High Fidelity Systems are available from all Pye High Fidelity Dealers. The list given below is representative.

Messrs. Crane & Sons, Ltd.,
Hanover Street,
Liverpool, 1.

Messrs. Rushworth & Dreaper, Ltd.,
11/17 Islington,
Liverpool, 1.

Messrs. Crane & Sons, Ltd.,
202/204 Deansgate,
Manchester.

Messrs. High Fidelity Developments, Ltd.,
144 Oxford Road,
Manchester, 13.

Messrs. Rare Records, Ltd.,
5/7 Barton Square,
Manchester.

Messrs. Forsyth Bros. Ltd.,
126/128 Deansgate,
Manchester, 3.

Messrs. John W. Gray, Ltd.,
82 Westborough,
Scarborough.

Messrs. Godwins (Stoke-on-Trent) Ltd.,
17 Liverpool Road,
Stoke-on-Trent.

Phillip Cann,
2, 4 & 4a Dixon Lane,
(Haymarket End),
Sheffield.

Messrs. Northern Vision Co. Ltd.,
198 Attercliffe Common,
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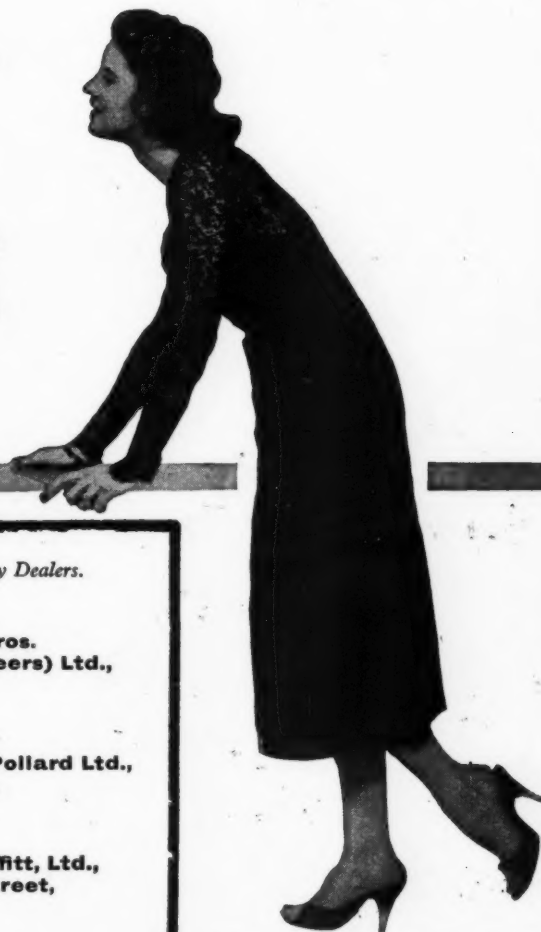


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THE GRAMOPHONE

APRIL, 1958 - VOL. XXXV - No. 419

Incorporating VOX . THE RADIO CRITIC BROADCAST REVIEW

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QUARTERLY REVIEW

THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

The Two Rosenkavaliers

THE immense popularity of *Der Rosenkavalier* makes the choice between the two rival versions a matter of concern to many readers. For once in a way, it is a straightforward choice, since both sets occupy four records, and the difference in price is very small.

For once in a way, too, I feel no doubt as to my own preference. Often, as all who have to review operatic sets are aware, merits and demerits have a way of cancelling each other out, so that the more conscientious the reviewer, the more he appears to the impatient reader to be sitting on the fence, reluctant to give a straightforward verdict. Such is the case, I have found, with the H.M.V. and Columbia recordings of both *Falstaff* and *Il Trovatore*.

I need not particularise the casts of the two *Rosenkavalier* sets, because A.R. set them out clearly at the head of his review in the December issue. The newer recording, of course, is the Columbia set, with the Philharmonia orchestra conducted by Herbert von Karajan, and with Elisabeth Schwarzkopf in the leading role of the Marschallin. The older set has the Vienna Philharmonic under Erich Kleiber, with Maria Reining as the Marschallin. If there were nothing but the singer of this important role to consider, then few, I think, would hesitate to award the palm to the new issue. Maria Reining has had a distinguished career, and is much admired in Vienna; but, on these records, her voice sounds unsteady, and there is a lack of colour and charm in the detail of her interpretation. Mme Schwarzkopf, on the other hand, has enormous charm, both in the sheer quality of her vocal tone, and in the variety and point of her verbal declamation. An example of both these qualities is to be found in her singing of the passage in the first act, immediately preceding the famous Monologue, in which she dismisses Baron Ochs from her presence; her tone here, especially on the words "er wird's mir zulieb schon tun", is ravishingly beautiful. Throughout she makes a real personage of the character; her only

fault is that she sometimes works rather too hard for her effects. Her attitude to the Baron in the last act sounds at times angry rather than serenely contemptuous; her soliloquies and half-soliloquies in the presence of Octavian in the first act sometimes verge on a sentimental tone, which Strauss particularly wanted to avoid.

But this over-sentimental approach is really the fault, not of Mme Schwarzkopf, but of the conductor. The first and most important duty of a conductor is to set the right tempi; and Karajan continually offends Strauss's explicit directions in this respect. His most startling eccentricity is in the G minor section in 6/8 time in the scene between Octavian and the Marschallin towards the end of Act 1. Here Strauss gives the metronome marking: dotted crotchet = 44. It is true that so brisk a tempo is hardly ever achieved in practice at this point; but Karajan ignores the composer's suggestion to such a degree that the scene drags dreadfully. "One must be light", says the Marschallin, "light in heart and light in the hand"—words which, at this point, should have been pondered by both conductor and singer. When the Marschallin says that in the middle of the night she sometimes goes round the house stopping all the clocks, Karajan slows down the music to such an extent that we feel it is going to stop too.

It goes without saying that there is an immense amount of very fine playing and voluptuously recorded sound in the course of these eight sides. When I played them through, I was often bowled over by the beauty and richness of the tone. But when I got out the Kleiber set, with the intention of playing a few selected passages for comparison, I found myself so entranced and fascinated by his radically different conception of the music that I could not resist playing the whole thing right through, although it was already late at night. Kleiber's tempi are unfailingly right and perfectly expressive of the bitter-sweet mood of the comedy; they are *echt-Viennese*

tempi; indeed, his whole approach to the score is *echt-Viennese*.

Perhaps as a result of his funereal tempi, Karajan has to make those extensive traditional cuts which may have their point in the theatre but are very irritating on records; some of the deleted music is quite delightful, especially, as A.R. said, the brilliant scherzo-like episode in the first act in which the Baron dilates on his amorous triumphs.

Kleiber's handling of the score seems to me altogether superior in point of clarity and transparency. This is a most important consideration in *Der Rosenkavalier*. When he wrote the opera, Strauss was at the very height of his brilliant inventiveness; and the enormous proliferation of detail can easily make the whole thing seem overcrowded and over-loaded; too many words, too many notes, too many subsidiary melodies, too much going on everywhere all the time. On the other hand, it is just this immense cleverness and charm of detailed workmanship which gives the opera its permanent fascination; however often we hear it, we discover delightful fresh details.

Those who heard Kleiber conduct the opera at Covent Garden, either in 1938 with Lotte Lehmann and Tiana Lemnitz, or more recently with an English cast, will remember how wonderfully he succeeded in lightening and clarifying the texture, so that nothing was lost and everything made its effect with the greatest naturalness and ease; and even on the gramophone he contrived to retain this clarity and lightness of touch throughout three long uncut acts.

The Casts

Apart from the Marschallin, I find the members of the Decca set to be, on balance, preferable. Otto Edelmann, in the new set, makes a quite magnificent entry on the famous descending phrase to the word "Selbstverständlich", and for most of the first act he is extremely good. I was disappointed, however, in his treatment of the episode in which he rudely interrupts the Italian tenor's song by his loud bullying of the Notary. In the Kleiber set, it is delightfully amusing to hear Ludwig Weber trying quite hard for a long time to subdue his voice and his anger on the repeated phrase "Als Morgengabe"; and Kleiber, too, is careful to preserve the effect of a gradual crescendo. This effect is much more

coarsely handled in the new set, which also misses the nice musical consequence of the asthmatic breathing of the Notary.

Edelmann does well in the second act, but I find that both he and Christa Ludwig (the Octavian) grossly overdo the humours of the supper scene in the last act. The Sophie (Teresa Stich Randall) gives us by far the purest and sweetest singing in those soaring phrases during the Presentation of the Rose that we have heard since Elisabeth Schumann; but she spoils this beautiful opening by making far too little of the words in the subsequent conversational duet, and, indeed, in all the rest of her part. Often it seems as though she is singing quite on her own, in tender and almost wordless asides into a little microphone, rather than taking part in a complex stage action. Christa Ludwig is very ardent and impulsive, which is just right for Octavian, but her actual singing is too gusty and ill-controlled to give constant pleasure. I much prefer the purity of Sena Jurinac's singing in this part.

Two Controversial Points

Mention of these two Octavians brings me to the rather interesting question of whether we prefer a mezzo or a soprano in this part. There is no doubt that Strauss specifies a mezzo-soprano in his cast list, and it would therefore seem that A.R. is justified in writing "the true balance is upset with a soprano in the part". But the question is more complicated than that. The first Octavian of all was Eva von der Osten, and, although she may have had an extensive range, I do not see how a singer who often appeared as Elisabeth, Elsa, Tatiana, and Tosca could properly be described as a mezzo.

The Strauss/Hofmannsthal correspondence shows that they had in mind for this "breeches-part" such saucy sopranos as Mary Garden and Geraldine Farrar; and it would be hard to deny, I believe, that the most famous and most satisfactory Octavians, ever since, have usually been sopranos. The first Vienna Octavian was the famous soprano, Marie Gutheil-Schoder; the first Berlin Octavian was Lola Artôt; the first Italian Octavian, strange as it may seem, was Lucrezia Bori. Between the wars Delia Reinhardt and Tiana Lemnitz were generally regarded as the best exponents of the part, and both were more satisfactory than Maria Olszewska, who is really the least appropriate of the famous cast of singers that H.M.V. recorded (she always sounds intensely feminine). Can the champions of a mezzo Octavian produce anything like so distinguished a list as this?

Another controversial point has come up in connection with the new *Rosenkavalier* set: that of the now famous trumpet note in the scene of the Presentation of the Rose (see A.R.'s note on page 353 of the February issue). The scores show a discrepancy between the usually played E flat and the E natural on which Karajan insisted. In all the subsequent argument that has raged round this point, no one seems to have thought of consulting the evidence of the composer's own recording.

In 1926, to accompany a silent film of *Der Rosenkavalier*, Strauss was much criticised,

on the grounds of commercialism, for making an orchestral transcription of scenes from the opera, which he conducted himself with the "Augmented Tivoli Orchestra".

A set of four records in the old H.M.V. "D" series was made by this orchestra under Strauss's direction; and the British Institute of Recorded Sound, which has an almost complete run of the "D" series, was able to play for me (over the telephone!) a copy of D1094. Here the trumpet unquestionably plays E flat, and it seems unlikely that the composer would have passed so evident a mistake—if it were a mistake. Sophie's vocal phrase, 13 bars later, has been, in this version, transcribed for a wind instrument (cor anglais, I think), which plays it with the D natural (as sung by Elisabeth Schumann, but not in the new set).

The new miniature score, which seems to be the sole authority for the trumpet E natural, is said to have been "subjected to a thorough revision by Clemens Krauss", and we are told that its text is to be taken as authentic. My Sherlock Holmes guess is that Krauss, who found it necessary to insert a natural sign in brackets before the soprano D (in order to ensure that it should not be sung as D flat), felt obliged to make a corresponding alteration in the previous trumpet part in order to make the two melodic phrases consistent with each other; whereas Strauss had in fact left them inconsistent—or rather, modified in accordance with the different harmonic sense of the two passages. But all this is only my surmise!

One word about the presentation of the two sets. Decca supply one of their careful and literal librettos, which will enable the enthusiastic listener to appreciate the finer points of Hofmannsthal's wonderfully brilliant and complex comedy; and I understand that Columbia are to produce a similar publication, containing a translation by Walter Legge which should be excellent. All this is most praiseworthy; not so the visual presentation. *Der Rosenkavalier* should be visually one of the most attractive operas in the whole repertory; but Decca and Columbia seem positively to have vied with one another for the distinction of producing perhaps the most tasteless covers that artist or colour photographer could conceive.

Mr. Bennett's "Voices of the Past"

A year or so ago, I reviewed the first volume of a large and valuable undertaking by Mr. John R. Bennett: namely, his *Voices of the Past*, which is a full numerical listing of all vocal recordings issued by The Gramophone Company Ltd. (H.M.V.) between 1898 and 1925. His first volume was devoted to the company's English catalogue; absorbing as it was, and particularly so to the student of popular songs and musical comedies of the past half-century, it is far surpassed in general interest by the second volume, which has now appeared and contains the familiar Italian numerical series: 52000 (male), 53000 (female) and 54000 (concerted) for 10-inch discs, and 052000, 053000 and

054000 for the corresponding 12-inch series. As before, the text is photographically reproduced from a beautifully neat typescript original, and so well got up in its firm binding that I have found it pleasanter to handle than many printed books. My excuse for a belated review must be that one learns to know the merits and drawbacks of such a compilation only in the process of regular use. It is obtainable for One Pound from The Oakwood Press, Bucklands, Tanbridge Lane, Lingfield, Surrey.

Not content with listing the single-sided catalogue numbers, the author adds (when-ever he has the information to hand, which is surprisingly often) a mass of subsidiary details, such as matrix numbers, double-sided numbers, reissue numbers (VA, VB, IRCC, HRS, etc.) and dates either of issue or of recording. Obviously, his work is destined to join the select "Biblical" shelf of source-catalogues, along with Bauer, Moses, WERM and a few others; and when completed with the more obscure and outlying language-groups, *Voices of the Past* will have attained a substantial total bulk.

The arrangement of the present volume, though careful and consistent, does not strike me as ideal; and I rather hope that Mr. Bennett may be induced to reconsider this aspect when he comes to publish his later sections. The last part of the present volume is devoted to the domestic Italian Green Label series, which form a quite distinct numerical group and have a separate Artists' Index; which is eminently sensible, although it involves the minor inconvenience that the Artists' Index, which we mainly need to consult (that of the Celebrity and Black Label series, containing between them all the great names), does not lie at the end of the book but two-thirds of the way through it.

My complaint about the scheme is that the author has printed his various "Celebrity" groups (i.e., Red or Pink Labels) and the humbler Black Labels in a series of different batches, although these all share the same numerical sequence irrespective of colour. Thus, it is impossible to run straight through a given numerical sequence, as one would like to do, in order to see "what is missing". Missing numbers, though sometimes of no significance, occasionally conceal unpublished material of great value, and one would at least have liked to see where they come. Might not some typographical device have been used to indicate, within a continuous numerical sequence, which discs were Black and which "Celebrity"?

The earnest browser is unlikely, I think, to find anything rare or unissued among the numbers here included. For instance, I note that Mr. Bennett has not included Chaliapin's "Vecchia zimarra" from *La Bohème*, although that title was apparently allotted the single-sided number 7-52271 (matrix No. A29247), and was announced for issue by Mr. Addison Foster as AGSA11, coupled with Neshdanova's published *Song of the Fish* (Arensky); whether this record ever actually appeared is more than I can say, but I have seen its label. The standard of accuracy is high, and a slip like "So anch'io la vision" (instead of "la virtù")

"Arabella"

Richard Strauss

Act 1—Finale: Mein Elemer!
(Elisabeth Schwarzkopf and Anny Felbermayer)
Act 3—Finale: Das war sehr gut
(Elisabeth Schwarzkopf and Josef Metternich)
with the Philharmonia Orchestra
conducted by Lovro von Matacic
SEL1579



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DAVID OISTRAKH and VLADIMIR YAMPOLSKY

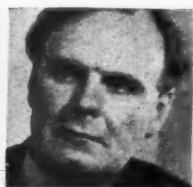
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(from 'Années de pèlerinage', Deuxième Année)—Liszt SEL1578

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Mozart: 'Don Giovanni'
(Act 1)—Madamina! Il catalogo è questo;
'Le Nozze di Figaro'
(Act 1)—Non più andrai;
'Die Zauberflöte'
(Act 2)—Ein Mädchen oder Weibchen
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The English Rose (from 'Merrie England');
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as a title from *Don Pasquale* is rare. For a happy moment I speculated over Journet's 2-052274, the title of which is given as "Follia, follia delirio". Could it be, I wondered, that the great French basso was having a shot at Violetta's allegro, just as his predecessor Plançon is said to have delighted his colleagues by flawless performances of the Polonaise from *Mignon*, runs, trills and all! But a second glance showed me that the unlikely title is simply our old friend "Wahn! Wahn!" from *Die Meistersinger* in Italian! On page 37 the same matrix number is given for two Chaliapin records ("La calunnia" and "Dormirò sol" from *Don Carlo*); and in the Index two catalogue numbers are shown against Antonio Cortis (7-52308/9) for which I can find no entry. An ancient error is repeated when 2-054021, the McCormack/Sammarco duet from *The Barber* is quoted as "All'idea di quel metallo"; it is in fact the second part of the same duet, "Numero quindici", preceded by some lines of recitative. A little lower down on the same page there comes an entry which made me rub my eyes: 2-054041 is given as "Il

dolce idillio" from *Il Segreto di Susanna* sung by—Kirkby Lunn and McCormack! It can't be a mistake for the well-known and beautiful Farrar/Amato version of this duet, which is quoted just above under its correct number, 2-054039; and it can't very well be correct; so what is it?

There are many delightful surprises and oddities to be found in browsing through these pages. Robert Radford, for instance, singing Osmin's aria in *Italian*, when I thought that he never deserted his native English. Or Ruby Helder, "The Lady Tenor", singing "M'appari" (no less) on 7-53007: it must have been a ticklish question to decide between the 53000 and 52000 series for this one! Quaintest of all is a pair of adjacent records (2-52727/8) sung by a tenor called Umberto Magnez, who offers two interpretations of the same song, the first "interpretato con prevalente dolcezza", the second "con prevalente vigorio": that is to say, sweet or vigorous, whichever we prefer! The reader will guess that this is one of those insidious bedside books which tend to keep one awake till the small hours.

Sextet and *Rigoletto* Quartet among them). Glorious. The Camden line has also reissued some great vocal work: a disc of Galli-Curci at her best, Alexander Kipnis in Russian arias, and John McCormack in Irish songs.

A great many concerto discs have been included in current releases. Of historical importance is the performance of the Brahms Double Concerto with Mischa Mischakoff, Frank Miller and the N.B.C. Symphony under Arturo Toscanini, taken from the broadcast of November 13th, 1948. Mischakoff and Miller were respectively, concert-master and first 'cellist of the orchestra. Victor has done a good job with the quality of recorded sound. The interpretation is typical Toscanini: architecturally solid, unmarred by frills, forward-thrusting, slightly nervous in feeling (the tempos are inclined to be fast), and wonderfully organised. Both soloists are admirable. From Victor also comes the first recording that Leonid Kogan has made on his current American tour. This is the Khachaturian Violin Concerto (with the Saint-Saëns *Havanaise* filling out the last side. Pierre Monteux and the Boston Symphony have been used in this fine performance of Khachaturian's cynical and cheap concerto. Gregor Piatigorsky, with the Boston Symphony under Charles Munch (Victor) is heard in Bloch's *Schelomo* and William Walton's 'Cello Concerto, the latter being a large-scale, post-romantic work that, one imagines, will permanently disappear from the repertoire in a decade or so. Skill is never a substitute for original ideas. Piatigorsky's tone is getting thinner and his intonation is sometimes off. One other Victor disc of concerted music: Falla's *Nights in the Gardens of Spain*, with Artur Rubinstein and the San Francisco Symphony under Enrique Jorda. This is a hard, brilliant performance not typical of Rubinstein.

Vox has brought together Schoenberg's Piano and Violin Concerto, the former played by Alfred Brendel, the latter by Wolfgang Marschner, both with the Symphony Orchestra of South-west German Radio under Michael Gielen. Both performances sound unusually expert. Marschner is a name new to me. He seems to have not only a brilliant technical equipment, but strong musicianship to boot. Brendel, who has been heard on Vox records of Liszt and Bartók, is one of the post-war generation of pianists. We hear that he made some extremely successful appearances in London.

Most of the other concerto recordings are more conventional. Westminster has brought together Erica Morini and the Philharmonic Symphony Orchestra of London in the Brahms Violin Concerto: an elegant, silken, supple example of violin work. For the Angel recording of Prokofiev's Piano Concerto No. 1 and the Rachmaninov First, the pianist is Moura Lympany, the orchestra the Philharmonia under Süsskind and Malko (in the Rachmaninov). Lympany is a staggering technician, and her playing these days has much more directness than one noticed a

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

WHEN Arnold Schoenberg's opera, *Moses and Aaron*, was presented at the International Society for Contemporary Music's festival at Zurich, on June 6th, 1957, it was also recorded. This is not the kind of work for which one can readily assemble a cast, conductor and orchestra; and Columbia took advantage of the occasion. The result is a three-disc set of the two-act (unfinished; for Schoenberg had contemplated a third act) opera, conducted by Hans Rosbaud, with Hans Herbert Fiedler in the speaking role of Moses, Helmut Krebs as Aaron, and other singers.

Moses and Aaron is difficult going. It has its moments of high drama, but the harmonic language is so taut and complicated, the melodic content so tortured, the ideology so mystical, that it will forever remain the province of only a few listeners. The score is twelve-tone, and it is undoubtedly a masterpiece of technical workmanship, full of retrograde inversions and other matters so dear to the hearts of the analysts. The trouble is that Schoenberg, as the high priest of a certain philosophy of composition (has he identified himself with Moses?), represents what essentially is a musical religion, and some of us happen to be disbelievers, even though we may have tried to be converted.

Two other operas are among current releases. From Victor, on three discs, comes Gluck's *Orfeo ed Euridice* with Risë Stevens, Lisa Della Casa and Roberta Peters, singing with the Rome Opera House Orchestra and Chorus conducted by Pierre Monteux. Stevens, as Orfeo, is perhaps a little unsteady; but then she is

no longer as young as she was. The others are good, but the honours go to Monteux. How "Che farò" wells from the orchestra! The opera set from London is Ponchielli's *La Gioconda* (three discs), with Cerquetti, Simonato, Del Monaco, Bastianini and Siepi: an all-star cast. Gianandrea Gavazzeni conducts the orchestra and chorus of the Maggio Musicale, Fiorentino. On the whole, as one might expect from such performers, this is a lusty performance (though Del Monaco once in a while attempts something close to a pianissimo: perhaps he is learning) and a well-sung one, with honours to Simonato for a superb Laura. Cerquetti employs her big voice to good effect, even with a few off-pitch noises, and the men in the cast are uniformly exciting.

London has also released some of its new singers in operatic recitals. One comes from Carlo Bergonzi, the Italian tenor who has been making a fine impression this season at the Metropolitan Opera. He is a smooth vocalist (and a crude actor) who only needs a little more vocal weight to put him at the very top. The vocal weight has been supplied by the engineers in this recording of popular arias; Bergonzi in the opera house sounds nowhere near as full-throated. Flaviano Labò, who made his Metropolitan debut this season, is a tenor with a bigger voice than Bergonzi, but it is a voice not as artistically used. On this disc (also popular arias) he sounds clear, firm in sound and easy in vocal production. The crop of Italian tenors is looking up. And the greatest of them all, Enrico Caruso, has a pair of Victor discs of arias, songs, duets and ensembles (*Lucia*

few years ago. She has dropped some affectations (including a way of tapering off phrases with an accompanying *ritardando*), and her work sounds much more mature. A brilliant disc. Columbia has its brilliant American violinist, Isaac Stern, in a coupling of Mozart's Third Concerto and Haydn's No. 1 in C. He himself conducts the Columbia Chamber Orchestra. The recording is a little too brilliant, and what comes forth is a super-violin that makes the music sound a shade vulgar. About Stern's ability to manipulate the violin, however, there can be no question. Epic's concerto recording presents Cor de Groot and the Vienna Symphony in expert, musicianly accounts of Beethoven's first two Piano Concertos. De Groot, a fine pianist, plays these works somewhat in the Schnabel tradition, with clean fingerwork and large contours.

A few orchestral discs worth mention are the Stravinsky *Sacre*, with Ansermet and the Orchestre de la Suisse Romande (London); the same composer's *Petrouchka* and *Firebird*, with Hermann Scherchen and the Philharmonic Symphony Orchestra of London (Westminster), in which Scherchen virtually dissects the score, obtaining an awesome amount of detail; the superb performance of the Brahms Second Symphony, by Klemperer and the Philharmonia (Angel); an interesting but unconventional Schubert C major from Szell and the Cleveland Orchestra (Epic); extremely brilliant and exciting interpretations of Prokofiev's *Li. Kije* and Stravinsky's *Song of the Nightingale* by Reiner and the Chicago Symphony (Victor); and simple, direct performances of Handel's *Water Music* and Telemann's *Tafelmusik* Suite No. 3, by the South-West German Chamber Orchestra under Orlando Zucca (Vox).

In the choral field are several novelties. Schütz's simple and touching *St. Matthew Passion*, sung by Kurt Equiluz and Ernst Hall, with the Vienna Akademie Kammerchor under Günther Theuring, comes from Westminster, as does another Schütz disc containing four sacred concerti and four symphonies sacrae, all sung by Hugues Cuénod, assisted by an ensemble of the Vienna Symphony under Daniel Pinkham. Monteverdi's *Lagrime d'amante al sepolcro dell'amata*, and a group of double choruses by Schütz, Lotti, Casso and Allegri, are sung by the Masterwork Chorus conducted by the able David Randolph. Columbia, with Robert Craft conducting five singers, presents madrigals and sacred music by Gesualdo. Craft believes that not more than two of the fifteen pieces on this disc have been performed between Gesualdo's time and ours. He leads his little group (augmented by two voices for Stravinsky's completion of *Illumina nos*) in chamber-music singing that is tonally pure and wonderfully flexible.

Schumann's *Manfred* Overture is well known. How many know the rest of the *Manfred* music? Sir Thomas Beecham and the Royal Philharmonic, with actors, singers and the B.B.C. Chorus, present the entire musical score on two Columbia discs. Byron's poetry is read in English, with

George Rylands in the title role. Some commentators have treated the Schumann score unkindly, and in all truth it is a form that has not much validity today: "melodrama", with music supporting the spoken word movie-wise fashion; a few choruses and songs; and, of course, the great overture. But whether or not *Manfred* would hold the stage today, as Schumann conceived it, the score has moments of ineffable music. The back-

ground for the invocation to Astarte in Schumann at his most poignantly expressive, just as the entr'acte has a delicacy that Schumann seldom achieved in his orchestral music. And, to one who had not read *Manfred* for many years, the poetry still had moments of sheer greatness, despite some typically Byronic posings and oratings. I found the album fascinating, and think that in days to come it will be a collector's item.

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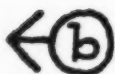


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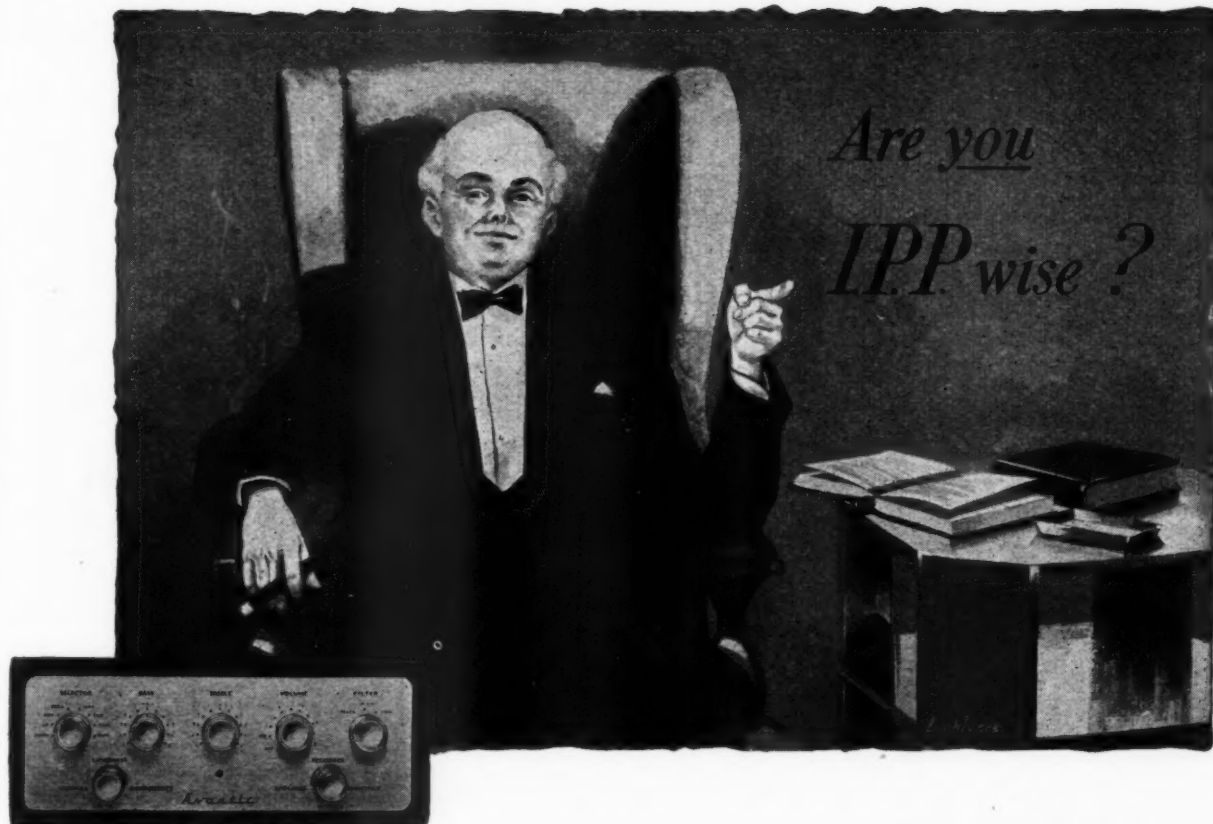
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ANALYTICAL NOTES AND FIRST REVIEWS

By

ROGER FISKE TREVOR HARVEY PHILIP HOPE-WALLACE
MALCOLM MACDONALD JEREMY NOBLE ANDREW PORTER
ALEC ROBERTSON LIONEL SALTER DENIS STEVENS



ORCHESTRAL

ARNELL. Roundelay from the Ballet, "The Angels", Op. 81. **Pro Arte Orchestra** conducted by **Richard Arnell**. Pye CEM36003 (7 in., 12s. 10½d.).

Richard Arnell is a British composer who has divided his time between Britain and the United States; his music, whether consequentially or not, has a direct utterance which makes it distinctly welcome to the LP catalogue.

Arnell is no stranger to ballet-writing; and his latest collaboration, with John Cranko, resulted in *The Angels*, produced at Covent Garden last year. In what sense the excerpt here recorded is a roundelay I cannot guess; certainly frivolity can have no part in it. Rather is there spaciousness and a certain melancholy leisure; the kind

of music Aaron Copland might write for an "open prairie" sequence. Perhaps, indeed, at this moment the Elysian fields may indeed be opening up; but I write without knowledge of the story of the ballet, knowing only that I happen to have enjoyed the music of this excerpt very much.

It is helped towards its effect by an extremely agreeable overall sound, contributed to by first-class scoring, playing, and recording. It may be that the inclusion of the disc in Pye's "The Composer Conducts" series has compelled its release in 45 format; otherwise, I think, it would be reasonable to suggest that the music would have gained from the continuity allowed by alternative make-up. Nevertheless, a record as good as this is welcome in any form. **M.M.**

BIZET. La jolie fille de Perth—Suite. **Jeux d'enfants—Suite.** **Lamoureux Orchestra** conducted by **Jean Fournet**. Philips SBR6238 (10 in., 25s. 4½d.).

This record is not very successful. To begin with there is a quite undue amount of background noise, presumably from the tape, and secondly the playing seems to me undistinguished. In *Jeux d'enfants* the trumpets in the opening march do not play

all the notes (and after all they have the tunes), in the *Berceuse* the string quality is poor and the flute entry near the end flat, while in the Duo the 'cellos drag. Perhaps I exaggerate. In listening to the routine performance of the *Fair Maid of Perth* Suite I suddenly found myself remembering those magical 78s Beecham made many years ago, and the loving care with which he phrased the music. The *Lamoureux Orchestra* plays with reasonable proficiency but little or no magic. **R.F.**

BIZET. *Jeux d'enfants—Suite.*
RAVEL. *Ma Mère l'Oye—Suite.*
STRAVINSKY. *L'Oiseau de Feu—Suite 1919.* **Philharmonia Orchestra** conducted by **Carlo Maria Giulini**. Columbia 33CX1518 (12 in., 41s. 8½d.).

It is a real joy to hear the *Philharmonia* played on, like a single magnificent instrument, by a conductor with a really keen ear for details of blend and balance and phrasing. Giulini takes full advantage of the orchestra's superb technique to achieve these deft, light-fingered performances. His one defect (if it is a defect and not just a characteristic) is a tendency to a rather Mediterranean flexibility of tempo and dynamics when shaping a melody; the two French pieces can take this treatment with advantage, but it is less appropriate in *Firebird*: the folkly melodies in the *Princesses' Horovod* and the *Berceuse* sound curiously Italianised. Yet this is a very minor matter indeed when we compare it with the many virtues that Giulini brings to the music. Of the Bizet and Ravel this is the most desirable version, and as regards the Stravinsky it is almost in the same class as the ones made by Monteux and Ansermet. I ought perhaps to mention that in the Ravel the woodwind (more particularly flutes and to a lesser extent oboes) are balanced a little too close; this is a spurious way of achieving "clarity of texture" which robs one of all really quiet playing from these instruments. **J.N.**

BEETHOVEN. Piano Concerto No. 4 in G major, Op. 58. **Emil Gilels** (piano), **Philharmonia Orchestra** conducted by **Leopold Ludwig**. Columbia 33C1055 (10 in., 30s. 11½d.). Backhaus, V.P.O., Krauss (1/52) (R) LXT8344 Gieseking, Philh., Karajan (4/53) 33C1007 Badura-Skoda, V. Op., Scherchen

(2/54) WLP5148 (2/54) BLP1006

Solomon, Philh., Cluytens (10/54) LXT2948 Curzon, V.P.O., Knappertbusch (8/55) ABR4038

de Groot, V.S.O., Otterloo (10/54) LXT2948 Kempff, Berlin P.O., Kempen (8/55) DGM18108

Serkin, Philadelphia, Ormandy (10/57) ABL3104 Palenciaek, Czech P.O., Ancel (12/57) LP2426

(The Rubinstein recording is not available other than in the complete set with the other 4 concertos)

The serenity, so difficult to capture, which is surely the essential element of the first movement of this concerto is fully caught by Gilels, who gives throughout a performance most admirably blending gentleness and strength. In this he is joined by the orchestra, who afford everywhere a perfect partnership; Leopold Ludwig secures complete unanimity even in the more treacherous *pizzicato* chords of the slow movement. This, consequently, propels itself readily and without hiatus;

and the finale, too, goes with a will, though without (until, curiously, the final bars) undue haste.

The cadenza problem is solved in the easy and effective way by using Beethoven's own; though in the first movement the second of his two alternatives is used—a rather fiercer specimen than the first, which perhaps blends better with the rest of the music.

A wholly silent surface discloses a first-class recording, with a satisfactory balance between soloist and orchestra maintained throughout. This is anything but easy in the slow movement, where Beethoven's intended antiphony between loud strings and soft solo piano does not always come off on record. Here, I think, it does; any possible doubts being reserved instead for the opening of the finale. This, surely, is too soft? The strings sound a hundred miles away; even so the absence of any background noise allows them to be heard clearly.

In all, the record seems to me to be a parade of the virtues, that I would choose in preference to any of those in the lengthy list above. Yet there is room, of course, for preferring a more vigorous, less gentle reading of the opening movement; and anyone owning this preference might well consider Serkin's excellent Philips version of the concerto. This is complete on one side of the twelve-inch record, offering on the back a fine version of the Beethoven Second Piano Concerto. M.M.

BEETHOVEN. Violin Concerto in D major, Op. 61. Herman Krebbers (violin), Hague Philharmonic Orchestra conducted by Willem van Otterloo. Philips SBL5221 (12 in., 33s. 8½d.).

Campoli, L.S.O., Kripa (5/52) (R) LXT5350
Ricci, L.P.O., Boult (1/53) LXT2750
Menuhin, Philh., Furtwaengler (2/54) ALP1100
Kulenkampf, Berlin P.O., Schmidt-Isserstedt (4/54) LGX66017
D. Oistrakh, Stockholm Fest., Ehrlich (12/54) 33CX1194
Schneiderhan, Berlin P.O., Kemper (6/55) DGM18009
Elman, L.P.O., Solti (11/55) LXT5068
Gimpel, Bamberg S.O., Hollreiser (12/55) PL9340
Milstein, Pittsburgh, Steinberg (7/57) P3813
Heifetz, Boston S.O., Munch (9/57) ALP1437
I. Oistrakh, Pro Arte, Schuechter (3/58) 33CX1514

Yet another enjoyable recording of the Beethoven. I thought at first I was not going to like it much. The record gets away to an incomprehensible start, the four crotchet Ds on the timps sounding for some reason like eight quavers, and I got the same effect on two different machines. Also Krebbers sounds at times as though he is not really feeling the music, while here and there his intonation falters. In the slow movement his lyrical tone touches greater heights and depths, while his performance of the finale is delightfully fresh. The orchestral accompaniment is rather pedestrian, and the oboe and bassoon have a little too much vibrato for my taste, but as with the soloist, things seem to improve as the record proceeds. I did not find the recording quality as good as in the Igor Oistrakh version of last month, which I think I may have underrated a little. And I still prefer the Heifetz to either, and the Milstein too far that matter. R.F.

BEETHOVEN. Symphony No. 2 in D major, Op. 36. Leningrad Philharmonic Orchestra conducted by Kurt Sanderling. D.G.G. DGM18335 (12 in., 41s. 9d.).

V.P.O., Schuricht (9/52) LXT2724
A.B.C. Sydney S.O., Goossens (5/54) ALP1134
N.B.C. S.O., Toscanini (7/54) ALP1145
L.P.S.O., Scherchen (9/55) WLF6362
Concertgebouw, Beinum (8/55) ABR4036
Philh., Karajan (2/56) 33CX1227

Sanderling is evidently a conductor to be reckoned with. I had previously heard him only in highly romantic music where he has shown the ability to control his wonderful orchestra in performances of the greatest *rubato* and the most sensuous manner. How would such a conductor treat Beethoven? Superbly, it turns out. It is a highly classical performance, full of an acute perception of detail, thought out to the last semiquaver. How varied is his treatment of *sf* markings, for instance, and how carefully he has considered the extent of every *crescendo*. Yet he always sticks to what is in the score and never produces an effect without justification. This is altogether an imaginative and revealing performance.

It is a reading very different from the Toscanini or Scherchen approach—less truly Beethovenian, some will say, though that will remain a matter of opinion. Not that it lacks dynamism but it is all on a gentler scale. The slow movement is slower (but so exquisitely played that it does not get dull), the finale will not please those who feel that violent dynamic contrasts and great speed are essential to convey Beethoven's rough humour in this movement. They must stick to Toscanini or Scherchen. But those who are prepared also to interest themselves in a different view will find this performance rewarding indeed.

The playing of the Leningrad Philharmonic is immensely rewarding. As has been obvious in earlier recordings, this is a superb orchestra, of enormous technical skill and disciplined to the last degree. Yet this never implies mere mechanical efficiency—at least, not in Sanderling's hands: indeed, the reverse is true, for the orchestra is a highly expressive instrument. Interpretation apart, connoisseurs of orchestral playing will be specially interested in this playing. The treatment of Beethoven's characteristic sudden *p* after a *f* is a lesson in how to do it, the strings' remarkable delicacy and precision in many moments of the finale, these are only two notable things about the playing itself.

The recording has the characteristic D.G.G. sound and is at its best in the rich lines of the slow movement. But the lack of really clearly defined timpani, especially at moments of climax, is a serious defect, in Beethoven especially. How I longed for something incisive from them instead of that vague sound that might have come from a bass drum played very half-heartedly. Whether the lack of brightness in the trumpets also comes from the recording or whether Sanderling does not use them with Toscanini's imagination, I do not know.

The issue is extraordinarily expensive when you can have either Toscanini or Scherchen (the pick of the earlier bunch) on a single side, and this is a pity, for Sanderling's performance will satisfy many

deeply. I do myself prefer the approach of the other two conductors and Scherchen is still my own clear choice, for Nixa's sound is good and better than Toscanini gets. But this does not lessen my admiration for Sanderling's work or for his orchestra's playing. T.H.

BEETHOVEN. Symphony No. 5 in C minor.

SCHUBERT. Symphony No. 8 in B minor, "Unfinished". Pro Musica Symphony Orchestra of Hamburg conducted by Arthur Winograd. Parlophone PMC1039 (12 in., 35s. 10d.).

Copied at about:
Boston S.O., Munch (2/57) ALP1415
Cleveland S.O., Szell (10/57) SBL5380

These are reasonable routine performances, rather on the dull side; where the music is fiery, the orchestra kindles only a small flame, where it is tranquil, only an uneasy repose. There are, too, some small deficiencies in detail from time to time: soft string entries from the firsts usually sound initially like one player (presumably the leader) who gradually becomes supported; some wind unisons cover altogether too wide an area of pitch.

There are, of course, also moments of happiness; but enjoyment of these is not helped by a somewhat lustreless and constricted quality of recording. Seeking only the best coupling of these two symphonies at present on the market, I would choose Münch's H.M.V.; seeking only the most inexpensive, Szell's Philips disc. M.M.

BEETHOVEN. Symphony No. 9 in D minor, Op. 125, "Choral".

Teresa Stich-Randall (soprano),
Hilde Rössl-Majdan (mezzo-soprano), Anton Dermota (tenor),
Paul Schöffler (bass baritone)
Vienna State Opera Chorus,
Vienna Symphony Orchestra conducted by Karl Böhm. Fontana CFL1011 (12 in., 41s. 9d.).

Kleiber (10/52) (R) LXT5362-3
Toscanini (4/53) ALP1029-40
Scherchen (10/53) WLF6308-1/2
Otterloo (4/55) ABL3090-1
Furtwaengler (11/55) ALP1286-7
Karajan (11/56) 33CX1891-2
Horenstein (4/57) PL10000
E. Jochum (10/57) DGM18361-2

This is the second one-disc recording of the symphony to appear and comes, therefore, into direct competition with its predecessor, Horenstein's performance for Vox. I think that Horenstein gives an incomparably more vital and moving performance than Böhm and that Vox's recording is a good deal more satisfactory than this new Fontana.

Performance first. Böhm has everything in his favour. I have never heard a better quartet of soloists, the chorus sings with unflagging vitality, while the orchestra is obviously excellent. Schöffler does sharpen at the end of his first recitative (and he ought not to have done that, for he tries to safeguard himself by breaking the long passage on *freudenvollere* and starting the word again) but he is otherwise very good indeed. So is Dermota, singing in virile voice. Rössl-Majdan fulfils her less exacting role well and as for Stich-Randall, no

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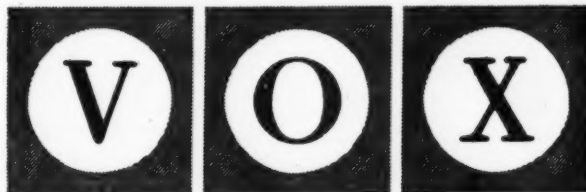
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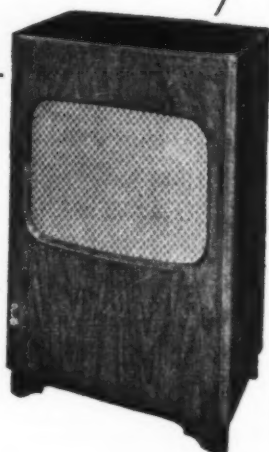


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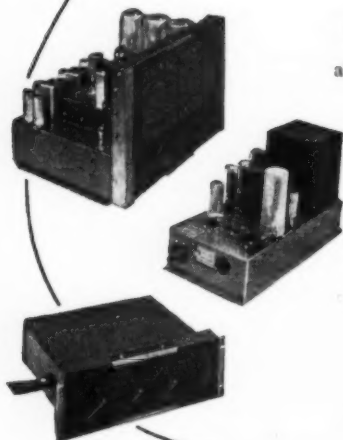
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praise can be too great for her easy perfection, seemingly so effortless. I don't think I have ever heard the testing slow quartet bit towards the end sung so well; instead of sitting apprehensively on the edge of my seat, I felt able to relax and really enjoy.

But it is the conductor who ultimately makes a great performance of the Ninth and this Böhm fails to do. The first movement somehow has a feeling of flabbiness, it is not compelling, nor overwhelming at climaxes. (For example, is it not better to let the brass blaze from bar 301 onwards, rather than to keep subduing them, then bringing them up to *ff* again?) The Scherzo comes off well enough but the slow movement gets very dull and lacks true inward expressiveness. I wasn't ever made to feel that this is the greatest slow movement in all music. Part of this is due to the recording but of that, more in a moment. The finale is easily Böhm's most successful achievement (though I so much prefer a conductor who doesn't let the opening statements of the great theme move stodgily). But one cannot account for a less than great performance by describing bits of detail. It is the ultimate impression that counts and after listening to Böhm I did not feel I had been through a great and moving experience.

The recording has good general sound but is less bright and incisive than Vox's, which I prefer. In matters of balance there are complaints to be made. I thought the woodwind too much in the foreground almost throughout the slow movement, so that long before the end my ear was tired of them. All that wonderful decorative writing for the violins is so important and must not sound as though the players are sitting behind the wind. There are important *pizzicati*, too, which should tell far more.

In the finale the first entry of the baritone comes in right on top of you; the strings, when they first play the main theme, are too loud to sound imaginative; the bassoon joins them almost as if he is playing a concerto instead of wandering about vaguely in the background; bassoons at the start of the march section are too close; the men of the chorus when they sing alone (at *Seid umschlungen*) are too forward in comparison with the general chorus sound.

This all sounds completely damning, for

I have been listing faults, and if you hear the record you will probably think it far better than the impression this notice will give. But to me the Horenstein/Vox achievement is so much greater that I have no hesitation in continuing to recommend it. I ought to add that if you choose a one-disc version, you have to accept a turn-over in the slow movement, of course, and that Fontana break at the same place as Vox (bar 83). Personally, I would put up with that, for taken as a whole, performance and recording together, I enjoy the Vox more than any other version at all. T.H.

BRAHMS. Symphony No. 2 in D major, Op. 73. Tragic Overture, Op. 81. Philharmonia Orchestra conducted by **Otto Klemperer.** Columbia 33CX1517 (12 in., 41s. 8½d.).

Symphony No. 2:

N.B.C. S.O., Toscanini	(11/52) ALP1013
Vienna P.O., Schuricht	(3/54) LXT2859
Concertgebouw, Beinum	(1/55) ABL3020
N.Y. S.O., Walter	(4/56) ABL3005
P.P.O., Boult	(8/56) NCL10001
Philh., Karajan	(11/57) 33CX1355
Berlin P.O., Böhm	(11/57) DGM18000
V.P.O., Kubelik	(1/58) LXT5339

Klemperer allows the first movement time to speak, reserving urgency for the development section, which a trifle disconcertingly suddenly begins to move forward when well under way; but the unusual reading is not ineffective. Nor, by any means, is the slow movement, not allowed to drag, or the *Allegretto*; though this last, together with the finale, may be found to be on the leisurely side.

As the recording is very good, though without quite the richness of tone of the very best, the version of the symphony is an eminently recommendable one. It has, too, the incidental advantage of running on to the *Tragic Overture*. This, too, is well recorded; and Klemperer, wholly effectively, gives the music a very substantial dramatic impulse, allowing relaxation on this occasion to the middle section. To this reading the Philharmonia give a first-class performance, as of course they also do to that of the symphony.

Two other versions of the symphony also include fill-ups—Walter's Philips the Haydn-Brahms Variations, and Boult's Pye-Nixa the *Academic Festival Overture*; but in both cases an originally very satisfactory quality of recording now seems thin, in Brahms's louder moments, in comparison with the best of the more modern versions.

The new record competes with these on more level terms, and the inclusion of the *Tragic Overture* might well, for a new buyer, weight the balance substantially. Yet, considering the symphony only, it is difficult to think that either Karajan's Columbia, Böhm's D.G.G., or Kubelik's Decca is outclassed. It may be that Karajan offers the happiest combination, on balance, of all the virtues; but Böhm may be confidently recommended to listeners who know they share with him an exceedingly broad view of the work, particularly in the slow movement, and Kubelik, marvellously recorded, to those who prefer an actively vigorous attack on the symphony. Yet Karajan, rather happily in between these two extremes, remains a very safe recommendation. M.M.

CHOPIN. Piano Concerto No. 2 in F minor.

LISZT. Piano Concerto No. 1 in E flat major. Leonard Pennario (piano). **Concert Arts Orchestra** conducted by **Vladimir Golschmann.** Capitol P8366 (12 in., 41s. 8½d.).

No one ever has a good word to say about the orchestral part of Chopin's concertos, and the total lack of good words on the subject in his own day drove him to give up all further thought of orchestral writing when he was only twenty-one. It was not so very long ago that pianists used to cut most of the orchestral opening of both his concertos in the belief that these bits were not worth playing. The result both confirmed the theory that Chopin did not know how to write for an orchestra and made a sad mess of the music. I do not myself find any longeurs in the orchestral parts of the F minor concerto (though there do seem to me to be one or two in some of the piano figurations), and Chopin was not wholly inept in devising accompanying figures to the solo part. But the trouble is that the interesting accompaniments are never for strings (which have nothing but dull chords) but always for wood-wind, and usually for bassoon, and these are very hard to bring off. The F minor concerto is full of the loveliest counter-subjects for bassoon, and many of them are inaudible on this record, as indeed they are in most performances. I think myself there is a strong case for having the wood-wind in a much more forward position than usual for this concerto, perhaps immediately behind the piano. There is also a strong case for the pianist being aware of these wood-wind countersubjects and playing accordingly; Mr. Pennario seems to give them scarcely a thought.

But it would be perverse to write only of the orchestral accompaniment in a Chopin concerto, well as this one is played. The work stands or falls on its solo part, and Pennario does the composer pretty well. Indeed "pretty" is the word for much of his playing, and I do not mean this in any derogatory sense. He has a delightful touch, and throws off his runs with grace as well as dexterity. He does not seem quite to feel the shape of the work as a whole; in none of the movements does he show real comprehension at the start of the recapitulation; for instance, in the first movement he should surely slide more gently into the opening tune. Incidentally any composer but Chopin would be worshipped with awe for the originality of reducing his first subject group to a mere four bars at this point.

In the Liszt Pennario's runs are again both dazzling and pretty, and he plays the work with considerable distinction. I again felt that wood-wind solos were liable to be swamped by too heavy piano playing, for instance near the end of the first movement, and the famous triangle solos were not very rhythmic. But it was nice to hear the heavy brass ringing out strongly. The quality on both sides of this disc is outstandingly realistic. The surfaces are good. R.F.

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DVORAK. Symphonic Variations, Op. 78. Czech Philharmonic Orchestra conducted by **Karel Sejna. Theme and Variations for Piano. Josef Palenicek** (piano). Supraphon LPV109 (12 in., 41s. 9d.).

Symphonic Variations:
R.P.O., Beecham (6/55) ABL3047
Philh., Sargent (9/56) ALP1372

The idea of coupling Dvořák's two principal sets of variations, the orchestral ones composed soon after the piano (1876-7), is more attractive in theory than it has proved in practice. The piano variations, although Dvořák's most considerable work for the instrument, do not sustain attention in this performance. Their composition seems contrived, unspontaneous, and lacking in that abundant flow of fascinating and beautiful ideas which so amply fill the *Symphonic Variations*. Palenicek's rather undramatic performance must presumably be taken as authentic. The recording, serviceable rather than good, has a fairly high level of surface; the softer tones of the piano are reproduced in a lifelike way, but the climaxes and thicker passages tend to distort.

Sejna's account of the *Symphonic Variations* is disappointing—particularly after his poetic handling of the Third Symphony, reviewed in an adjacent column. It is a prosaic performance, undifferentiated, often too loud (particularly in Variations 8, 9 and 24), and unpoetic. Some sensitive instrumental playing, notably in Variation 14, suggests that some of the fault may lie in a poorly balanced recording. Beecham reveals all the wit, poetry and fascination that is missing in the Czech performance, and I enjoyed hearing this Philips record again, even though it is not well recorded (the string tone in particular is falsified). Sargent's performance is less imaginative than Beecham's, but it is excellently recorded, and very well executed. Could Philips not try a new transfer of the Beecham version? Couplings may influence choice: Philips, *Tamar*; H.M.V., the *Theme and Variations* from Tchaikovsky's Third Suite.

A.P.

DVORAK. (a) Symphony No. 3 in F major, Op. 76.

SMETANA. (b) Shakespeare Festivities March for large Orchestra, Op. 20. Czech Philharmonic Orchestra conducted by (a) **Karel Sejna** and (b) **J. Burghauser**. Supraphon LPV79 (12 in., 41s. 9d.).

"Third" Symphony by general usage, but No. 5 in the new system of numbering which sooner or later—now that the four earlier symphonies are being brought into currency—we shall have to change to. Originally Op. 24, it is a good deal earlier (1875) than the D major and D minor that we call Nos. 1 and 2. What a long time it has waited for its first LP issue over here. As Alec Robertson says in his Master Musician on the composer, "few symphonies open so poetically". Hans von Bülow, acknowledging the dedication, spoke of its author as "next to Brahms the most God-gifted composer of the present day". Like all—well, nearly all—of Dvořák's music, this symphony is an unflinching pleasure to

listen to, a "God-given" stream indeed of lyrical ideas, cast easily in the symphonic frame. For three movements, that is—the finale is a more tense and dramatic affair. The performance is warm in tone and beautifully played, the recording adequate but not outstanding.

On April 23rd, 1864, Smetana wrote in his diary: "Great celebration of Shakespeare's 300th birthday in the New Town Theatre. Tableaux, etc. The strains of a march composed by me accompanied a most magnificent procession of the most outstanding characters of Shakespeare's characters to the theatre." According to the Supraphon sleeve-note, some 250 costumed persons filed past a bust of Shakespeare to the accompaniment of this music. And according to the same source, the March "presents as if in a densely abbreviated form Smetana's view of Shakespeare and his work. Hence the grandiose pathos, festal excitement and full-blooded élan". I don't hear this, but find it a disappointingly conventional piece of panoply, a curious enough filler to the Dvořák symphony, but hardly one that will often be played. A.P.

GLAZUNOV. (a) Violin Concerto in A minor, Op. 82.

PAGANINI. (b) Violin Concerto No. 1 in D major, Op. 6.

WIENIAWSKI. (c) Violin Concerto No. 2 in D minor, Op. 22. Bronislaw Gimpel (violin) with **Pro Musica Orchestra, Stuttgart**, conducted by **Hokan von Eichwald** (a only) and **Südwestfunk Orchestra, Baden-Baden**, conducted by **Rolf Reinhardt** (b and c). Vox PL10450 (12 in., 41s. 9d.).

This looks a promising and lavish collection of concertos for those who particularly enjoy virtuosic violin playing, but it is unfortunately spoilt by a recording that is most ungrateful. The Wieniawski seemed to me to have a considerably better sound than the rest, but even that can hardly be called ravishing to the ear. There is the common fault, too, of a soloist who is too near the microphone, with correspondingly distant orchestra, and the fact that these are display concertos does not really excuse this all too frequent sort of concerto balance (from all the companies).

Gimpel's playing, of course, is full of great technical accomplishment but I cannot say that he gives the most commendable performance of any of these works. The best of the three, the Glazunov, is brilliantly and lyrically played, though there is sometimes excessive vibrato for my liking, especially in the *andante* section. There is often a lack of observance of the composer's expression marks. This may not matter in the Paganini but in a concerto as good as Glazunov's, it does. My choice for the Glazunov is easily Rabin (with the full version of the Paganini on Columbia 33CX1281), perhaps a little over-linging at times but altogether more beautiful and musical.

Gimpel's performance of the Paganini is of the Wilhelm one-movement version (with its feeble efforts to make the orchestral part more interesting). There is brilliant

playing in it, though Gimpel's *spiccato* is often dry and too brittle. The choice here would seem to be between Ricci and Rabin (both playing the complete three-movement concerto) with Ricci gaining a special mark for his wickedly gay performance of the finale theme. If you feel that one movement of Paganini is enough for you, then I would suggest Campoli in Kreisler's compressed and very romantic version, for the playing is extremely good and the recording is good and well balanced.

Finally, Wieniawski, with some of the very difficult bits unmusically played and a poorish tone in the middle movement (or does that come from the recording?). Again, there is plenty of agility and, in the finale, great gusto and attack. But the prize surely goes to Igor Oistrakh (with the Mendelssohn on DGM18329) for a performance of really outstanding beauty as well as of astonishing technique.

But the real pity is that Vox have not produced one of their better sounds for this disc, for many would like these three concertos all together on one record.

T.H.

GRIEG. Holberg Suite, Op. 40. Two Elegiac Melodies, Op. 34. Symphonic Dance No. 4, Op. 64. Philharmonia Orchestra conducted by **Anatole Fistoulari**. H.M.V. ALP1570 (12 in., 41s. 8½d.).

Even though all the repeats are made, the *Holberg Suite* is happily complete on one side of the disc. A further assistance to good listening is a quality of recording that acceptably, if not stunningly, catches the quality of the Philharmonia's string playing. This, of course, is very good, mildly marred only by some unhappy intonation in the violin solo of the *Rigaudon*—but perhaps this only serves to increase the rustic effect of the music, and anyway it often happens.

Fistoulari shapes the music effectively throughout; though perhaps he might usefully have made a little more of the end of the whole work, never very easy to make sound convincing. The fault, if it is one, is really more Grieg's than Fistoulari's.

The *Elegiac Melodies* go well; so does the Fourth Symphonic Dance, in which the strings are of course joined by the rest of the orchestra. This seems to be the only available long-playing version of the somewhat long-winded piece; it should very usefully hold the fort. M.M.

KODALY. Psalmus Hungaricus, Op. 13.

STRAVINSKY. Symphony of Psalms. Ernst Häfliger (tenor). **R.I.A.S. Chamber Choir, R.I.A.S. Children's Choir, St. Hedwig's Cathedral Choir, Berlin, Radio Symphony Orchestra of Berlin** conducted by **Ferenc Fricsay**. D.G.G. DGM19073 (12 in., 41s. 9d.).

Symphony of Psalms:
L.P.O., Ansermet (12/51) (6/54) LXT2916
C.B.S. S.O., Stravinsky (10/55) ABL3065

Neither of these recordings is new. The Kodály was originally issued on the fourth side of Rossini's *Stabat Mater* (rather surprisingly), and reviewed in October, 1955, but that has recently been reissued complete

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BETHOVEN : Sonata in F, Op. 17. Dennis Brain & Dennis Matthews ...	SEB3514	11/10
BIZET : Carmen Suite/TCHAIKOVSKY : Capriccio Italien—Beecham ...	KFR4001	25/4
LISZT : Hungarian Rhapsodies, 2, 6, 12 & 15. Cziffra, pianist	ALP1446	41/8
MONTEVERDI : Madrigals, etc. Nadia Boulanger Vocal Ensemble	COLH100	41/8
MOZART : Piano Concerti 19 & 27. Haskil & Bavarian State Orch.	DGM18383	41/9
REGER : Variations on a Theme of Mozart. Berlin Phil.—Bohm	DGM18375	41/9
RIMSKY-KORSAKOV : Scheherazade. Royal Phil.—Beecham	ALP1564	41/8
SCHUBERT : Sonata in B flat, Op. Posth., etc. Artur Schnabel	COLH33	41/8
SIBELIUS : Finlandia & Valse Triste. Berlin Phil.—Rosbaud ...	EPL30097	16/8
TCHAIKOVSKY & MENDELSSOHN : Violin Concerti. Ferras & Philharmonia	ALP1543	41/8
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BRAMHMS : Symphony No. 1. Philharmonia—Klemperer	CX1504	41/8
LIPATTI's Last Recital (Bach, Mozart, Schubert & Chopin)	CX1499/500	83/5
MOZART : Requiem K.626. C—Beecham, Soloists, BBC Cho. & R.P.O.	CFL1000	41/9
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BETHOVEN : Symphony 8/SCHUBERT : Unfinished Symphony. RPO—Beecham	CFL1004	41/9
"DON GIOVANNI" (Mozart) : Scenes. London, Jurinac, Simoneau, etc.	5BR6236	25/4
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BERLIOZ : Trojan March, Carival Romain, & Faust music. Phil.	DLP1168	27/10
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Piano Concerto No. 17, G major, K.453

Piano Concerto No. 21, C major, K.467

Andor Foldes, Piano

Berlin Philharmonic Orchestra

Conds. Fritz Lehmann • Paul Schmitz

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on one twelve-inch disc. The Stravinsky *Symphony of Psalms*, on the other hand, was originally issued on a ten-incher, but not in this country. Knowing of its existence and admiring Fricsay as one of the best all-rounders in Europe I had often wished that Deutsche Grammophon would issue it over here. Of the two available versions Ansermet's is sluggish and poorly recorded, while the composer's is marred by rather indifferent choral singing. I was laying up disappointment for myself, though. The very first chord is soggy, and the woodwind semiquavers that follow it do so at a snail's pace. Fricsay's approach to the work almost throughout seems to me mistaken—ponderous where it should be vigorous, warmly emotional where ice-cold detail is called for. Many points of orchestral balance are mishandled (for example, the timpani notes after Figure 8 in the last movement, which Stravinsky expressly marks "non forte"), and the chorus seem quite incapable of singing softly. This is a point of much more than academic interest, for it ruins the effect of the alleluia that begin the opening and closing sections of the last movement: they should be ecstatic, and instead they sound hearty. Again, the wonderful crescendo-to-piano effect at Figure 26 of the same movement completely misfires for the same reason, and there are countless other places where one realises that Fricsay has not succeeded in imposing the Stravinsky idiom on a choir which very probably was unfamiliar with it.

No; this won't do, I'm afraid, and we must continue to treasure Stravinsky's own version of the *Symphony of Psalms* as the only worthy recording of this great masterpiece. It's a pity, because the performance of Kodály's *Psalms* is really very pleasing—again a little ponderous, perhaps, but more satisfying than Solti's rather rushed reading (Decca LXT2878). J.N.

LISZT. Piano Concertos. No. 1 in E flat major, G.124; No. 2 in A major, G.125. **Julius Katchen** (piano). **London Philharmonic Orchestra** conducted by **Ataulfo Argenta**. Decca LXT5330 (12 in., 39s. 11½d.).

Coupled as above:
Farnadi, V. Op., Scherchen (10/58) WLP5108
de Groot, Netherlands P.O., Otterloo

Foldes, Berlin P.O., Ludwig (3/55) ABL3026
Kempff, L.S.O., Fitolari (3/55) DGM18133
Brendel, Vienna P.M., Gielen (6/55) LXT5026
(3/58) PL10420

This disc goes all out for the sensational. The dynamic range is prodigious, and, in the E flat concerto, Katchen surprises with portentous slowness in the second section, and break-neck speed in the last, so break-neck that clarity becomes impossible even for a pianist with his wonderful technique. It is all very exciting, but I would think too exhibitionist for these particular concertos. I prefer them taken more quietly and poetically; Liszt, the supreme showman, is surely to be found elsewhere. Both Farnadi and Brendel come nearer the spirit of this music. Not that Katchen lacks poetry. On the contrary, he tries almost too hard to squeeze poetic feeling from some of the phrases. But though he may lack repose and strain too superficially after his effects, he is nevertheless a wonderful

player. In quick, light passages, such as the scherzo section of the E flat, his touch is as delicate and his fingers as nimble as one could ever hope for in this world. The orchestral accompaniment is not very polished in detail, but much of it glows with fervour under the late Ataulfo Argenta, and the quality and balance are superb.

R.F.

MOZART. Symphonies. No. 39 in E flat major, K.543; No. 41 in C major, K.551. **Philharmonic Symphony Orchestra of New York** conducted by **Bruno Walter**. Philips ABL3206 (12 in., 41s. 9d.).

Symphony No. 39:
L.S.O., Krips

(6/52) (R) LXT5356 or (1/57) LW5265
Glyndebourne, Gui (10/54) ALP1155
R.P.O., Beecham (3/56) ABL3094
Bamberg S.O., Keilberth (7/56) LGX60054
Chicago S.O., Reiner (11/56) ALP1403
Philh., Karajan (2/57) 33CX1361
N.B.C. S.O., Toscanini (9/57) ALP1492
Concertgebouw, Boehm (10/57) ABL3152
Philh., Klemperer (11/57) 33CX1486

Symphony No. 41:
L.S.O., Krips (12/50) LX3010
C.E. Orch., Scherchen (12/54) DTL3020
Philh., Klemperer (10/55) 33CX1257
Berlin R.I.A.S., Fricsay (2/56) DGI6088
Bamberg S.O., Perlea (11/56) PL9450
Concertgebouw, Boehm (11/56) ABL3102
Chicago S.O., Reiner (3/57) ALP1330
V.P.M., Horenstein (8/57) PL10030
Israel P.O., Krips (3/58) LXT5414
R.P.O., Beecham (3/58) ALP1536

It is easy to say that most readers will know the kind of Mozart interpretation to expect from Walter. So they will, no doubt. Yet it sounds faintly denigratory, and Walter, whatever the current tastes in Mozart playing are, is far too great an artist and far too mature a Mozartian for any implication of that sort to be made. You can as easily make it of Beecham's Mozart. (The two have very different approaches, however, Beecham always having in view an elegance that Walter does not put first and foremost.) Even those who do not care for Walter's Mozart should still enjoy his performances for their qualities—the deep conception of each movement as a whole, the loving understanding of each changing mood in the music, the satisfying sense of unity in every movement, however much he allows himself to relax the tempo for second subjects and the like.

Walter has already recorded the *Jupiter* on LP, but this is a new version made in May, 1956, and not a reissue of one side of the old Columbia 33CX1082, now deleted. The new has a better sound on the whole but does not receive so pointed a performance. The first movement is a bit heavy and does show some lack of momentum: the second subject, for instance, is much lighter and more alive in the older recording. The Minuet, too, is less crisp here. But the slow movement moves beautifully, while the great Finale is really magnificent.

I should, in fact, stay content with the earlier version if I already owned it—the sound is still good—but otherwise sample the new. And on the new I should enjoy especially the deeply felt *adagio* introduction to No. 39, a particularly wonderful bit of interpretation, and the understanding, indeed, that lies behind every bar of Walter's conception of this symphony.

The recording keeps the woodwind reasonably clear in No. 41 (at one spot, indeed, the bassoons are suddenly brought

up out of all proportion), but in No. 39 the balance seems less successful, the strings too often swamping wind detail. But one of the best things is the clarity of the basses in the *Jupiter's* finale: they are remarkably well defined when they go off independently of the 'cellos, a point of vital importance if Mozart's counterpoint is to be properly followed and one missed on many other recordings.

As to recommendations, the variety of couplings is so great that one can only suggest that for No. 39 Gui, Beecham, Karajan and Klemperer should all be considered (their interpretations are widely different) and for No. 41, Klemperer, Beecham and possibly Horenstein—as well, of course, as the new Walter performances of both works. T.H.

MOZART. Piano Concertos. No. 21 in C major, K.467; No. 25 in C major, K.503. **Maria Tipo** (piano), **Pro Musica Symphony Orchestra, Vienna**, conducted by **Jonel Perlea**. Vox PL10060 (12 in., 41s. 9d.).

Concerto No. 21:
Roesgen-Champion, Lamoureux. Goldschmidt

Demus, Vienna Op., Horvath (10/54) L89001
Lympany, Philh., Menges (11/54) WLP5183
(4/55) CLP1038

Concerto No. 25:

Gieseking, Philh., Rosbaud (11/55) 33CX1225
Seeman, Munich P.O., Lehmann (3/56) DGI6014
Matthews, L. Mozart, Blech (5/56) 33SX1044
Gulda, N.S.O., Collins (6/56) LXT5138
Henkemans, V.S.O., Moralt (2/58) ABL3178

MOZART. Piano Concertos. (a) No. 17 in G major, K.453. (b) No. 21 in C major, K.467. **Andor Foldes** (piano) **Berlin Philharmonic, Orchestra** conducted by (a) **Fritz Lehmann**, (b) **Paul Schmitz**. D.G.G. DGM18457 (12 in., 41s. 9d.).

Concerto No. 17:
Matthews, L. Mozart, Blech (5/56) 33SX1044
Haebler, Bamberg S.O., Hollreiser

(8/56) PL9390
Bachauer, London Orch., Sherman

(10/57) DLP1188
See above

Reviewing records of Mozart's piano concertos is in general a pretty depressing business, if only because the same easily avoided errors keep on cropping up—errors which have nothing to do with the musicianship or technical proficiency of the performers but are quite simply matters for the recording engineer. Although these discs have some sensitive music-making to offer, neither can be wholeheartedly recommended. Of the two, the one made by Foldes achieves a rather higher level of performance; Foldes himself does not give us that sense of personal delight that we sense in records of Mozart's piano concertos made by Kempff, Gieseking or Clara Haskil, but his playing is clear and musically and the Berlin Philharmonic accompanies beautifully. But this record is marred by unsatisfactory balance on the side containing the C major Concerto, K.467. On this side only the engineers have so arranged their microphones that the piano is too prominent in relation to the strings, and the mental effort required to bring the two levels of piano and orchestra simultaneously into focus, spoils the effect of a fine performance. If you find that you can put up with this—and I must admit that I have heard worse examples of this fault—the record is recom-

mended: the versions of these two concertos (K.453 and K.467) that it offers are certainly among the best. Of already existing versions the safest bets are probably Denis Matthews for the former, and Moura Lympany for the latter—though connoisseurs should take note of Marguerite Roesgen-Champion's rather lo-fi recording for Felsted: it has just that *personal* quality that Földes (and most of the others) lacks.

On the Vox record made by Maria Tipo the actual balance between piano and orchestra is more natural, but the whole thing is so swamped in excessive hall-resonance as to be ludicrous. I feel sorry for Miss Tipo, who makes a very neat, stylish job of the solo parts in these two concertos. Both slow movements strike me as being sluggish—at this speed the solo parts simply cry out for ornamentation, and Miss Tipo is unwilling to take this responsibility on herself. The Pro Musica Orchestra is better in K.503 than in the earlier C major Concerto. J.N.

MOZART. Overtures. Idomeneo: Il Seraglio: Così fan tutte: Le Nozze di Figaro: Don Giovanni: La Clemenza di Tito: Die Zauberflöte. **Vienna Symphony Orchestra** conducted by **Rudolf Moralt.** Philips SBR6235 (10 in., 25s. 4½d.).

Records containing collections of Mozart overtures have already been made by the London Symphony Orchestra under Krips, the Berlin Philharmonic under Lehmann, the Philharmonia under Kubelik, the Columbia Symphony Orchestra under Walter, and this same Vienna Symphony Orchestra under Junel Perlea. The main advantage of the present one is that it is about fifteen shillings cheaper than those. The playing is not particularly distinguished, being noticeably better in such frequently played pieces as the *Magic Flute* and *Figaro* overtures than in the less familiar ones. *Don Giovanni* and *The Magic Flute* are marred by pre-echo on my copy. However, I must admit to a total lack of sympathy with the idea behind this record. Mozart's overtures were designed to begin an opera, not a concert, and they do not stand (with one or two possible exceptions) as satisfactory musical entities by themselves. Who, with any musical feeling in him at all, can feel happy about taking leave of the *Seraglio* overture, just as it is going to make good its promise to introduce us to Osmin? J.N.

RAWSTHORNE. Piano Concerto No. 2. RUBBRA. Piano Concerto in G major, Op. 85. Denis Matthews (piano), **B.B.C. Symphony Orchestra** conducted by **Sir Malcolm Sargent.** H.M.V. CLP1164 (12 in., 35s. 10d.).

Rawsthorne Concerto: Curzon, L.S.O., Sargent (5/82) LX3066

Rubbra's G major Concerto (there is an earlier piano concerto, dating from 1931) was completed early in 1956, given its first performance in March in the Festival Hall by the same interpreters as it has on this record, and played by them again in the Proms that year. The title-page of the score bears the rather cryptic epigraph:

"Non ragiamo di lor, ma guarda e passa" ("Let us not speak of them, but look and pass on") from Canto III of the *Inferno*. Who "they" are, we cannot guess; there is nothing in the Concerto to suggest that they are the damned folk of Dante's poem. Let us assume for the moment that they are people who remain deaf to the eloquence of this fine concerto. The dedication, "for Ali Akbar Khan, in homage", is less obscure. Ali Akbar Khan is the well-known Pakistani *sarod*-player (a *sarod* is an instrument with five strings plucked by a plectrum, and twenty-two sympathetic strings) whose "music and general attitude, a compound of extreme discipline and extreme freedom, impressed themselves so strongly on Rubbra as to make something of these characteristics present in the Concerto". (See THE GRAMOPHONE for June 1956 for some *Ragas* played on the *Sarod*.)

One more note, before we "pass on". The first movement is entitled *Corymbus*, and a corymb, or corymbus, is the botanical term for a cluster of flowers in which the individual flowers form a flat or slightly convex head, as in scabious or ivy flowers. To produce this shape, it is evident that the further the flowers are from the centre, the longer their stems must be; and from this fact springs the use of the term in art. Francis Thompson wrote a *Corymbus for Autumn* in which the succeeding stanzas get progressively longer; and in the first movement of Rubbra's concerto the themes are expanded each time they appear. They also become freer—but two features, repeated notes in the second and fourth bars and a two-against-three rhythm, constantly recall the original. All the markings—the opening *adagio calmo e quasi improvvisatore* eventually becomes *allegretto ma sempre flessibile*—emphasize that the rhythm must be flexible, and Denis Matthews manages this reflective, quasi-extempore style to perfection. The gentle poetry of the Concerto finds him at his best.

The second movement is called *Dialogue*—not an opposition of wills and ideas, as in Beethoven's G major Concerto, but an amicable interchange, and at one point quite an extensive monologue from the piano, in well-defined two-part counterpoint which reminds me of Rameau in its highly decorated but firmly drawn lines, but may perhaps derive from the Indian *sarod* music. This too may have suggested some rather xylophone-like effects in the finale, *Danza alla Rondo*. The main theme here is a 6/8 one that is kin to those of the Mozart K.595 and the *Emperor* finales. A *cadenza retrospectiva* reviews material from the previous movements, and includes a final flowering of the corymbus theme.

I have written mainly about the Rubbra work because Rawsthorne's Second Concerto, first performed in 1951, has been in the catalogues for six years now, in a recording made by its original interpreters. For all its skill, fluency, and poetical passages, I do not think it has worn particularly well—the work, I mean, not the recording; though the copy I have is rather worn too, and I would not like to say more than that, pops, crackle and

surface, scratches and blotches apart, the sound is not inferior to that of the new disc, and possibly better in new pressings. The new H.M.V. is not a particularly good recording. In both concertos the piano tone, though clear, is shallow, there is some surface noise, and the sound is not notably vivid; it is a perfectly serviceable recording, however, not faulty, but not up to highest standards.

Since Curzon brought out the Rawsthorne, several pianists have taken it up, including Kentner and Colin Horsley as well as Denis Matthews. I feel in the Curzon recording something of the excitement it produced when it was new: a crisper, tauter account of the orchestral part under Sargent, and from the soloist more interesting phrasing than we hear on the new disc. Matthews is "all there", but he does not sound like a virtuoso, missing the glitter that Curzon brings to many passages. It is a musicianly performance, however, and—provided one wants both concertos—much more economical in format. The Rawsthorne score is obtainable from O.U.P., price 16s. A.P.

PAGANINI. Violin Concerto No. 1 in D major, Op. 6. Zino Francescatti (violin), **Philadelphia Orchestra** conducted by **Eugene Ormandy.**

SAINT-SAËNS. Violin Concerto No. 3 in B minor, Op. 61. Zino Francescatti (violin), **Philharmonic Symphony Orchestra of New York** conducted by **Dimitri Mitropoulos.** Philips SBL5219 (12 in., 33s. 8½d.).

Paganini Violin Concerto: Rabin, Philh., Matzic (10/55) 39CX1281
Ricci, L.S.O., Collins (10/55) LXT6775
Menuhin, L.S.O., Fioloulari (11/56) ALP1350
Saint-Saëns Violin Concerto: Menuhin, L.S.O., Poulet (4/57) ALP1241
Campoli, L.S.O., Gamba (10/57) LXT5302

Francescatti plays the full three-movement Paganini (with cuts, of course). He is given a well-recorded sound and some nice bright orchestral playing by way of accompaniment. The virtuosity one can take for granted (he throws in a few extra difficulties of his own) and the only question is whether he is more or less brilliant than his rivals. Not quite so effortlessly on top of the most wicked passages, I think, though since his performance is still so good, that seems an ungrateful thing to say. But both Ricci and Rabin play in an effortless way that makes them hard to beat. They both play, too, with a style and charm that Francescatti does not quite equal, Ricci's finale being particularly delightful.

But in the Saint-Saëns there is ravishing fiddling from Francescatti. I personally would like some of it played with a less intense vibrato but violinists in this work seem to love this sort of sound and quite neglect to notice directions such as *dolce tranquillo e semplice* (which could hardly make it clearer what the composer was wanting). Still, this is a good performance indeed.

The real rival is Campoli, who is admirable and has the advantage of a better balance with the orchestra. In the new Philips the woodwind are thick at the start of the second movement while the duet between clarinet and violin solo harmonics at the

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end sounds clumsy, so close is the clarinet. In the Campoli/Decca we find the soloist less on top of the microphone, better defined timpani and a more natural balance all round—that same clarinet and solo violin duet sounds quietly eerie, as it should.

This new record is certainly to be heard. And in comparison with Campoli in the Saint-Saëns it must be noted that he also plays Paganini on the reverse side but in the highly romantic one-movement Kreisler concoction, which will no doubt shock some and make them prefer Francescatti.

T.H.

SARASATE. Navarra (Spanish Dance). **David and Igor Oistrakh** (violins), **Gewandhaus Orchestra, Leipzig**, conducted by **Franz Konwitschny**. **WIENIAWSKI. Etude Caprices, Op. 18**: No. 2 in E flat major; No. 4 in A minor; No. 5 in E major. **Igor and David Oistrakh** (violins). D.G.G. EPL30286 (7 in., 16s. 8½d.).

Wieniawski himself, however well partnered, surely never made more effect in these *Etude-Caprices* than is made here by the Oistrakhs. The two violins do not form a duo of equal responsibility, but when the accompanying part is played so effectively as here, and when it accompanies a solo of such extraordinary brilliance, then the total result is an entirely breath-taking demonstration of violinistics. It may be that music for its own sake gets its most convincing outing in the E flat Caprice, incredible *spiccato* bowing for its own sake in the A minor, and unbelievably accurate double-stopping in the E major; but no moment on the record ever discloses anything less than pluperfect violin-playing.

For the reverse, too, is breath-taking. Sarasate's piece is a lively and agreeable enough orchestrally accompanied Spanish dance, which could well bring the house down even as a virtuoso solo. But using two soloists—anyway these two soloists—allows Sarasate to write his virtuoso solo line throughout largely doubled in thirds and sixths; the effect is glittering in the extreme. So, for that matter, is the effect of this entire disc, clearly destined ultimately to become a collector's piece.

M.M.

SCHOENBERG. Violin Concerto, Op. 36. Wolfgang Marschner (violin). **Piano Concerto, Op. 42. Alfred Brendel** (piano). Both with the **Südwestfunk Orchestra, Baden-Baden**, conducted by **Michael Gielen**. Vox PL10530 (12 in., 41s. 9d.).

The total lack of any of Schoenberg's later music in our catalogues has long been a cause of annoyance, and so even if this record were amateurishly played and vilely recorded it would still have a good deal to be said for it. But fortunately it is neither of those things. The performances (though experts may complain of minor points here and there) are authoritative and the recording at least adequate. Balance is a little odd in the violin concerto, with a very prominent flute, and the solo instrument in the piano concerto is enveloped in a cocoon of resonance; but orchestral detail emerges more clearly than in many

concerto recordings. This orchestra, in case anyone should wonder, is one of the few in Europe (there are none in this country) which has had a chance to get the feel of this sort of music in frequent performances under Hans Rosbaud and Ernest Bour. Michael Gielen is the young Viennese conductor who directed the performance of Schoenberg's *Die Glückliche Hand*, broadcast recently by the B.B.C.

Controversy over Schoenberg's merits has tended in this country to be conducted on a totally useless abstract level. I myself have often been irritated by the brow-beating arrogance of some of his disciples, who seem incapable of recognising that one can with sincerity have reservations about this music—reservations that are not likely to yield to mere argument. What they are likely to yield to is the music itself. I cannot see how any musical person could listen to these records and get to know the music on them without coming to recognise the force and inventiveness of Schoenberg's musical personality. Its variety, too, for these two concertos (one written in 1936 and the other in 1942) are completely different in character. I think I would recommend a beginner to start with the slow movement of the violin concerto, which has a lyrical sweetness that recalls Berg, and the first of the four sections of the Piano Concerto, a deceptively simple *andante* in 3/8 time. What is much to be deplored is the fact that neither of the scores is at the moment available except in piano reduction. This music certainly does not depend on a knowledge of the score to make its impact—nothing could be less like eye-music—but there's no doubt a score helps in getting to grips with it. I can only suggest that anyone who is interested should pester the publishers, Schirmer of New York; the English agents are Chappell. This is without a doubt a record that no one who cares at all for the music of his own time can afford to be without. I only hope that the public response to it will encourage Vox to continue in the same path. Who knows: perhaps other companies might even follow suit.

J.N.

STRAUSS, R. Ein Heldenleben, Op. 40. Saxon State Orchestra, Dresden, conducted by **Karl Böhm**. D.G.G. DGM18378 (12 in., 41s. 9d.).

Vienna P.O., Krauss (12/52) LXT2729
Chicago S.O., Reiner (6/55) ALP1209
Philadelphia S.O., Ormandy (8/55) ABL3061
Minneapolis S.O., Dorati (11/54) (2/58) (R) MRL2545

In many ways this is a well-recorded disc, and much of the playing is excellent. There is, however, something wrong with the perspective, and if it should turn out that the music was recorded on one microphone I can only say that it does not sound as if it was. The eight horns ring out with unnatural clarity, and there is at least one passage where the harp suddenly sounds unexpectedly close. On the other hand the lower strings seem dim and distant. It is only fair to add that no attempt has been made to spotlight the important solo violin section, and here the balance is realistic, though some of the playing is a little faulty

as to intonation. But generally speaking unrealism, if there is such a word, is the failing of the record, not all the time, but here and there, bumping the senses with non-musical queries that cannot certainly be answered. Not that I personally minded having my concentration disturbed. Of all the works of Strauss that I know, this wears worst. Presumably I am not alone in disliking its turgid grandiloquence, for it does not seem to be played nearly as much nowadays in this country as it was before the war; and that in spite of the composer's much enhanced reputation. The long battle-music section seems to me an intolerable noise. As all the available recordings are good, there really seems little point in duplicating them further. I am inclined to think that the version by Krauss and the Vienna Phil. is still the best, and certainly the most authentic. R.F.

SCHUBERT. Alfonso and Estrella: Overture. Berlin Philharmonic Orchestra.

WEBER. Peter Schmolli: Overture. Bamberg Symphony Orchestra. Both conducted by **Fritz Lehmann**. D.G.G. EPL30214 (7 in., 16s. 8½d.).

Alfonso and Estrella is said to have been Schubert's own favourite among his operas. The original overture he eventually considered was not serious enough for the occasion, so he abstracted it and used it instead for the original performance of *Rosamunde*. It certainly has its agreeable moments; and, curiously, it actually sounds rather more Weberian than does the *Peter Schmolli* overture. But as Weber wrote this latter opera at fifteen, it is not surprising that the music sounds like a few reassembled chips thrown out from Cousin Mozart's workshop; the remarkable thing is that it is also all so effective.

Both overtures are helped to this effectiveness by good performances, recorded by D.G.G. with warmth and fidelity; just a little more brilliance, though, might not have been amiss. M.M.

TCHAIKOVSKY. Symphony No. 4 in F minor. Hallé Orchestra conducted by **Sir John Barbirolli**. Pye CCL30116 (12 in., 39s. 11½d.).

V.P.O., Furtwaengler (12/52) ALP1025
Vienna Op., Scherchen (12/53) WLP5096
Chicago S.O., Kubelik (12/53) ALP1058
Belgian R.O., Andre (10/54) LGX6802
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Philh., Malko (9/55) CLP1045
Suisse, Argenta (6/56) LXT5125
Berlin R.I.A.S., Fricsay (12/55) DGM18039
Leningrad P.O., Sanderling (12/56) DGM18332
Boston S.O., Munch (8/57) RB10012
Philh., Silvestri (11/57) ALP1511
Concertgebouw, Dorati (11/58) ABL3195

Barbirolli and the Hallé are at the top of their form on this record, giving a vigorous, sensitive, yet completely unaffected performance. Sir John does permit himself one or two liberties, it's true; the echo effect in the swaying string figure that begins the lead-back after the second subject in the first movement, and the protracted diminuendo after letter E in the finale. But the over-all effect is straightforward and (rare quality in performances of this symphony) unsentimental, utterly different from the mannered version that Silvestri recently

gave us. This is particularly noticeable in the slow movement, where the Hallé oboist (Lady Barbirolli?) plays the main theme with exactly the simplicity that Tchaikovsky asks for—"in the manner of a folk-song"; the result is, to my mind, much more touching than the sophisticated phrasing and languishing tempo imposed by Silvestri. The end of this movement, too, is an object-lesson in musical restraint, with beautifully poised woodwind playing and firmly sustained string tone in the accompanying chords. The only place where I am inclined to regret the sheer virtuosity of the Philharmonia strings is the scherzo; here there are occasional quite unimportant lapses in the ensemble which just prevent the music from taking our breath away.

The recording is outstandingly good—a dryish acoustic, but excellent balance between wind and strings. On balance I should put this record well up among the recommended versions of this symphony, with Karajan's and Sanderling's, Fricsay's, Silvestri's and Dorati's. Exactly which one you choose will depend on your conception of Tchaikovsky's music, I suspect. For my part I find Barbirolli's reading vigorous and full-blooded, but allowing genuine tenderness. I am sure that it will wear better than some more individual ones.

J.N.

FERENC FRICSAY. Roman Carnival

Overture (b): Dance of the Sylphs

(r): Hungarian March (a) (Berlioz).

In the Steppes of Central Asia (c)

(Borodin). The Sorcerer's Appren-

tice (b) (Dukas). A Night on the

Bare Mountain (c) (Moussorgsky).

(a) Berlin Philharmonic Orchestra,

(b) Orchestra Lamoureux, Paris,

(c) Radio Symphony Orchestra of

Berlin all conducted by Ferenc

Fricsay. D.G.G. DGM19061 (12 in.,

41s. 9d.).

This oddly-arranged record benefits throughout from a rich quality of recording, though one with some slight deficiency, by normal standards, of brilliance. This deficiency is most noticeable, of course, in the more vigorous passages of Berlioz; for neither the Paris nor the Berlin orchestras aim, even in Berlioz, at any particular brilliance of tone in the brass in the first place, caring more for romantic quality in the one case and solidity in the other.

The more retiring Berlioz—the *Dance of the Sylphs*—of course does not suffer at all in this respect; but it is recorded, relatively, at a rather higher volume level than its neighbours. This is no hardship at all in isolated reproduction; but played, as it undoubtedly will be, with the controls set for its predecessor (the *Roman Carnival* overture), its delicate texture becomes unduly magnified, making the performance seem more heavy-handed than probably it was in reality.

In general the performances are very adequate, without reaching the hysterical limits of excitement. Best of them, perhaps, the Dukas, with a beautifully-played viola solo; oddest the *Hungarian March*, with an enormous slowing-up for the very quiet

passage, punctuated by an over-prominent bass drum who promptly retires to total inaudibility when, nearly at the end of the piece, his punctuation is really seriously wanted in full force. M.M.

ROTHWELL: BARBIROLLI. Concerto for Oboe and Orchestra in C major (attrib. Haydn). **Concerto for Oboe and Strings** (Corelli, arr. Barbirolli). **Concerto for Oboe and Strings** (Pergolesi, arr. Barbirolli). Evelyn Rothwell (oboe), Hallé Orchestra conducted by Sir John Barbirolli. Pye CCL30127 (12 in., 39s. 11d.).

All authorities dismiss the Haydn in a footnote: "This work is considered to be spurious". Spurious it may well be, but none the less a success. An opening movement, enlivened by military touches of trumpets and drums, allows plenty of opportunity for both greater and lesser cadenzas; a gracious slow movement allows full rein to the expressive powers of the soloist; a minuet-variation cross-breed of a finale allows full rein to the complementary powers of agility. Turn the record to find two smaller-scale concertos, arranged by Barbirolli with a view both to rescuing agreeable music buried in formidably mammoth editions, and to providing an oboist with agreeable material otherwise in somewhat short supply. Both objects are attained in full, and Corelli, Pergolesi, and the rest of us are all the gainers.

At least, we are all the gainers on this present record, for all three concertos are presented with the highest degree of artistry. Miss Rothwell plays with alert phrasing indeed, and with expressive qualities of tone that must, incidentally, surely provide a singularly happy medium for all the varying tastes in vibrato: cantankerous he, not merely ungallant, who complains of too much or too little, too fast or too slow, too wide or too narrow.

The Hallé offer loyal support, and in the case of the *attrib.* Haydn rather more than that, as occasion demands; and since the whole is extremely well recorded, with brilliance, depth, clarity, and good balance, this happy disc must obviously be considered a winner. M.M.

CHAMBER MUSIC

BACH. Orchestral Suites. No. 1 in C major, BWV1066: No. 2 in B minor, BWV1067. Philomusica of London directed by Thurston Dart (harpsichord). London L'Oiseau-Lyre OL50158 (12 in., 39s. 11d.).

I understand that the second disc of these suites is soon to be released, so I must delay a fully comparative review until then. In the meantime, the C major and B minor suites will afford much evidence of Dart's highly individual approach to these splendid examples of baroque orchestral polyphony.

Let it be said at once that the sound of this disc is superb. For the first time in years we can really hear the elaborate and virtuoso-like figuration that gives Bach's texture its special appeal. There is

abundant clarity in the inner parts, a bass that is crisp and substantial without ever being too heavy, and a near-perfect balance between harpsichord and strings. In the C major suite, the unnamed wind players are well up to the standard of the strings in their phrasing and intonation; in the B minor, it is Richard Adeney who plays with such admirable taste and timbre.

The only reservations I have are several regarding tempo; there seems to be an overall impression of hurry and excitement which, though a welcome contrast to slow and pedantic performances, can and does have the opposite effect of making us feel that things are altogether too hectic. By and large, however, it looks as if these discs will present a new and valid interpretation of Bach, and I look forward to discussing them in detail when the issue is completed. D.S.

BEETHOVEN. Violin Sonatas: No. 2 in A major, Op. 12, No. 2; No. 3 in E flat major, Op. 12, No. 3; No. 8 in G major, Op. 30, No. 3. Arthur Grumiaux (violin), Clara Haskil (piano). Philips ABL3199 (12 in., 41s. 9d.).

When Beethoven was young, most sonatas for violin and piano were described as piano sonatas with violin accompaniment; the pianist was the soloist. All but one of Haydn's were written with this slant, and most of Mozart's suggest that he too as often as not was thinking of the piano as the principal instrument. In Beethoven's violin and piano sonatas the two instruments are treated as equals, but because most Romantic composers regarded the piano as the accompanying instrument and the violin as the soloist many of us find it hard to adjust our minds to Beethoven's equalitarian views. The words "many of us" include most recording engineers. Or perhaps they think the public buys such works for the sake of the violinist without even noticing the name of the pianist. Certainly recordings of such sonatas nearly always favour the violinist, and the result bears little resemblance to what one hears in the concert hall or in one's home.

The new Haskil-Grumiaux record of Beethoven Piano and Violin Sonatas provides a welcome reversal of this trend, and in this sentence I have reversed the expected order of the words accordingly. The effect is of the violin accompanying the piano, an effect that seems more strange to us than it would have done to Beethoven. Or rather that is the effect at first; one soon gets used to it and by the end the balance seems quite unusually satisfying. This is in every way a most distinguished record. Clara Haskil shows real virtuosity in the early E flat Sonata, which has an extremely difficult piano part, and real musicianship in all three works. The same can be said of Grumiaux, and I must add that of the violinists I have heard this month he alone seems to have no intonation problems.

How oddly Beethoven's invention deserts him in the slow movement of the A major Sonata. The beginning has a high seriousness that commands respect, but the con-

trasting subject is inept to a degree. But after four rather weak transitional bars have got him back to his first tune, he seems to shake himself, and the magic flows again with some quite magical rethinking of the earlier material. I think the word *piacevole* over the finale must imply a slightly slower tempo than Haskil and Grumiaux adopt, but they play this movement most beautifully nevertheless, and they toss off the little G major with delightful fluency.

I thought there was rather too much resonance on the disc, and I also noticed some pre-echo, noticeably in the slow movement of the A major. On the credit side is the wonderful value in bars per minute. We get three sonatas on the one disc, which is one more than usual, and the engineers have even found room for first-movement repeats in two of them. Economy plus stylish and enchanting performances plus good balance make this an outstanding record.

R.F.

BLOCH. Violin Sonata No. 1: Violin Sonata No. 2 (Poème mystique). Rafael Druian (violin), John Simms (piano). Mercury MRL2501 (12 in., 39s. 11½d.).

BLOCH. Violin Sonata No. 2 (Poème mystique).

GRIEG. Violin Sonata No. 2 in G minor, Op. 13. Jascha Heifetz (violin), Brooks Smith (piano). R.C.A. RB16020 (12 in., 39s. 11½d.).

Ernest Bloch's two violin sonatas were written in America in 1920 and 1924 respectively, and they do not seem to have been available on disc in this country before. A recording of the first by Heifetz has been in the American catalogue for some years and after hearing it, Bloch sent him a "photostat of his only printed copy" of the *Poème mystique* which he has now recorded as well. The music had been published in Germany, but, according to the sleeve, "during the thirties all printed copies were destroyed by the Third Reich, and the existence of the work remained little known outside the circle of lexicographers and specialised scholars until recently". The boasted exclusiveness of the R.C.A. Heifetz performance is made less impressive by the simultaneous appearance of the Mercury disc listed above; their artists must have got hold of a copy from somewhere, and they are not all that rare in this country where the work has been broadcast several times, notably a year ago by David Martin. But it was certainly time this and its predecessor were recorded for they deserve more than an occasional hearing.

The First Sonata is a full-scale work in three movements. It opens with obsessional perversity, like a man banging his head against a brick wall, and it is a pleasure when he stops. Not that he stops for good, for the same themes turn up in all three movements, but there are contrasted lyrical subjects of real beauty. I think most listeners will find that the climaxes are too noisy and last too long. The composer seems to be punishing himself and his audience with relentless, cruel hammer-blows which presumably reflect the aftermath of the recent war. But the work has great strength,

and in the more subdued slow movement Bloch achieves beauty without morbidity.

The *Poème mystique* (there is nothing on the music to justify its being called Sonata No. 2) is in a single movement some twenty minutes in length, and is very different in mood. This is radiant music, and the phrases of the plainsong *Credo* that form its core make clear that the work is an expression of faith. It is a work that I hope to play again and again, for it is full of beauties and by no means inaccessible ones. Of the two recordings I prefer the Mercury, in the main because Heifetz is much too near the microphone. Partly, though not entirely, as a result of this, he never seems to play really softly. On the Mercury disc there is a true balance, better fiddle quality, and more dynamic range. Druian cannot match the easy aplomb with which Heifetz trills in fifths, but I think he feels the music more; for instance, the very first phrase. Both pianists are excellent, but Brooks Smith is often balanced out of earshot. Incidentally, in both sonatas Bloch gives his pianists an inordinate amount of *tremolando* and arpeggios; page after page has little else.

Grieg's Second Sonata was his first conscious attempt at the Norwegian style, though he was not to see his way clearly until he came on Lindemann's folk-tune arrangements a year or two later. It is probably the only sonata there is in which all three movements are in three-four time, but in truth it hardly attempts to be a sonata. Delightful ideas follow each other with little attempt at connection, and provided you do not look for what is not there the result is charming—more so, I think, than in the better-known and too ambitious C minor Sonata. Heifetz gives the expected delightful performance, taking the finale so fast that he has to leave out alternate notes in the repeated semiquaver passages, and he is not the first violinist to do that. If you want the Grieg sonata, you will find a wonderful and unfamiliar work by Bloch on the back. But if you want Bloch's *Poème mystique*, you will do better to go for the Mercury disc, which I strongly recommend.

R.F.

DOWLAND. Lachrimae. Lachrimae antiquae pavan: Sir John Souch his galliard: Lachrimae antiquae novae pavan: The King of Denmark's galliard: Lachrimae gementes pavan: The Earl of Essex galliard: Lachrimae tristes pavan: M. Thomas Collier his galliard: Lachrimae coactae pavan: M. Nicholas Gryffith his galliard: Mrs. Nichols Almand: Lachrimae amantis pavan: M. Henry Noel his galliard: Lachrimae verae pavan: Capitaine Digorie Piper his galliard: Semper Dowland semper dolens: M. Giles Hobies galliard: Sir Henry Umpton's funeral: M. Bucton's galliard: M. John Langton's pavan: M. George Whitehead his almand. **Philomusica of London** directed by **Thurston Dart.** London L'Oiseau-Lyre OL50163 (12 in., 39s. 11½d.).

The title *Lachrimae* refers in general to Dowland's publication of 1604, though this earliest collection of English consort music

contains much more than merely sad or tearful works; the word describes in reality only the first seven pavans, founded upon the same melodic theme. This theme is first found a decade before Dowland's publication, in a manuscript collection of lute music. Featured shortly afterwards in another tablature book, it first became generally known in 1600, when Dowland produced his *Second Book of Songs or Aires*: the text to which the music was set was the famous lyric "Flow, my tears, fall from your springs!" From then onwards it became the rage throughout the musical world. All the best composers borrowed the tune, set it for various instruments or voices, and dramatists such as Beaumont and Fletcher, Middleton, Massinger, Webster, and Ben Jonson mention it in their plays.

In all there are ten pavans, nine galliards, and two almans. It would have been easy to play straight through the book, without any regard for contrast of texture and key, as has been done with another version of these works issued this month. But (to quote Thurston Dart's excellent and informative sleeve note), "the pieces have been rearranged to ensure variety of mood and key (though the order of the pavans themselves has not been changed) and in accordance with the title page's licence the instrumentation has been chosen from a 'broken' consort of violins, violas, cellos, double-bass, viols, lute and harpsichord". The result of this careful planning is a disc that can be played with pleasure and profit from beginning to end: the recording is exceptionally well done, with plucked-string instruments well in the picture, and the playing of both viols and modern strings (though with ancient bows) is stylistically admirable.

The music has been newly edited from the original source, and editing here does not mean simply "copying out"—a deep trap for the all-too-eager tyro—but intelligent transcription of the written notes into something that embodies the spirit as well as the letter of the original. The solution of *ficta* problems and cadential discords is particularly successful, so that the clashes remain, though they are never harsh or illogical.

Best known of all are, of course, the seven pavans, and they are here performed properly with the repeats, implied by what we should call double-bars. Each pavan has three sections of which the first is always in the main key, A minor, and the last, beginning on the dominant, returns gradually to the home key. It is in the second strain of these pavans that Dowland is at his most adventurous, harmonically speaking. In 1, 2 and 7 the second strain begins in C major, a cool change from the preceding A major chord. In 3 only there is a beginning in G major, while in 4, 5 and 6 there is a wonderful change, sudden as it is successful, to B major. It is difficult to decide which are the harmonic high-spots in this magnificent sevenfold sequence, but my own preferences are for the kaleidoscopic move from B major to G minor (via A major) in *Lachrimae Tristes*, and the chromatic bass in *Lachrimae Coactae*. For bold and thrilling clashes, one could hardly better the close of

Lachrimae Antiquae, or the beginning of the middle section of *Lachrimae Amantis*. These have to be heard to be believed, but when you have heard them, you will probably agree that Dowland has similar ideas to those of Gesualdo, but a more logical, less eccentric way of working them out.

Of the remaining pavans, the one about Dowland himself is particularly fine. *Sir Henry Umpton's Funeral* is another pavan, in memory of an English envoy to the court of Henry IV of France. You can see a mural, depicting scenes from Sir Henry's life (including a musical concert) in the National Portrait Gallery. Many of the other dances have dedications, probably Dowland's friends at court or in the country, and some of these names have been tentatively identified by Mr. Dart. The galliards, with their cunning cross-rhythms, are played with great finesse and subtlety, and they make for charming listening in spite of their brevity.

Here, then, is a disc that has been planned, edited, and recorded by a scholar, and it is as near perfect as one could desire. D.S.

MOZART. Eine kleine nachtmusik, K.525. Serenata Notturna, K.239*. Epistle Sonatas, K.244 and 274. Philomusica of London directed by **Thurston Dart** *with Granville Jones and Raymond Keenlyside (violin), Cecil Aronowitz (viola), Nigel Amherst (double bass). London L'Oiseau-Lyre OL50162 (12 in., 39s. 11½d.).

For this recording of the *Kleine Nachtmusik* Mr. Dart uses a smaller body of strings than we are used to; he observes almost all the repeats (even giving us each half of the first movement twice); he adopts tempi in accordance with Mozart's markings, which means that the Romanze, in particular, goes a good deal faster than we usually hear it; he inserts a second minuet and trio (just possibly it is in fact the very one that's missing) between the first and the second movements. The result of these exercises is to remove the spuriously symphonic flesh that had over the years overspread this delightful little work, and to make it what Mozart called it—"a small night-music". I'm quite sure that many people will be startled by the change at first hearing, and perhaps even annoyed at what they will consider sacrilege—but a return to authentic practice can always be represented as a break with tradition, and hence revolutionary. The important thing is that this performance is almost certainly a great deal nearer to what Mozart himself had in mind than any of the other recorded versions, whatever other merits they may possess. As a general rule Mozart performances today are still marred by a good deal of stylistic inflation; the piano concertos, for example, are almost always performed with far too many strings, and the tempi of slow movements are almost always too slow. A record like this one can only do good by making people question these "traditions".

The *Serenata Notturna* on the other side is not quite so satisfactory, because although the balance between the quartet and the

small ripieno band is excellent there is a certain lack of grip to the rhythm in several passages. Even so, the clarity of the texture makes it a very serious rival of the earlier Klemperer version. The *Epistle Sonatas*, in which the solo organ parts are played on a single stop (!) instrument, do perhaps totter on the edge of quaintness, but this is a minor defect in an immensely refreshing record. J.N.

ROSSINI. Sonatas. No. 1 in G major; No. 2 in A major; No. 3 in C major; No. 4 in B flat major. Solisti di Zagreb directed by **Antonio Janigro**. Vanguard PVL7037 (12 in., 39s. 11½d.).

These sonatas were written by Rossini when he was practically an infant. They are light-weight, mostly charming, sometimes a bit too long for what they have to say. The *Solisti di Zagreb* seem very much at home with them—more so, I would say, than they are with Bach or even Mozart. The recording is good in tone and balance, but there was a trace of pre-echo on my review copy. J.N.

SCHUBERT. String Quartet No. 15 in G major, Op. 161. Budapest String Quartet. Philips ABL3158 (12 in., 41s. 9d.).

It was high time this wonderful quartet got back into the catalogue. Schubert wrote it at the very end of his life, and it is, surely, a pointer to the sort of music he might have turned to had he lived into his thirty-second year and beyond. The G major quartet is, I think, his most intellectual achievement, grappling, as it were, with philosophical rather than lyrical problems. Its comparative lack of "Schubertian" tunes and its extreme difficulty have deprived it of popularity with listeners and amateur players alike, and it is not nearly as well known as it should be. One of its fascinations is the constant antiphony between major and minor chords and phrases, most noticeable in the first and last movements; this clash seems to have been an obsession with Schubert at this time, and it produces some of his most profound inventions, noticeably an astonishing passage at the end of the first movement that reminds one of Vaughan Williams's *Tallis Fantasia*. The tremendously long tarantella-like finale is full of the most extraordinary harmonic clashes; bars 96 and 233 are just two of many that most conservatoire professors could be expected to blue-pencil. The slow movement with its singing 'cello themes contains also music of the most heart-felt intensity, with strange impassioned cries on violin and viola in quite alien keys (bars 50-60, etc.). The originality and strength of this music is tremendous. It is, I think, the greatest nineteenth century quartet outside those written by Beethoven.

The Budapest Quartet are well not the music, despite some incidental imperfections. The leader is not always impeccable as to intonation, and he comes near to covering up the 'cello theme in the slow movement by over emphasising the accompanying figures. The 'cellist is flat in the miraculous counter subject Schubert adds to the second subject of the first

movement at its recapitulation. There is rather a lot of tape noise at the start of the second side. Nevertheless this is on the whole a well played and well recorded disc, and if you have a taste for chamber music you cannot afford to be without this wonder of a work. R.F.

SCHUBERT. Octet in F major, Op. 166. Chamber Music Ensemble of the **Berlin Philharmonic Orchestra.** H.M.V. ALP1544 (12 in., 41s. 8½d.).

Wlach, etc. (1/54) WLP5004
Vienna Octet (2/55) LXT2983
Berlin P.O. (Members) (7/56) DGM18285
D. Oistrakh, etc. (4/57) 33CX1423

The best existing version of this adorable work was made by a group with exactly the same title as that which performs on this new disc, so that I was surprised, on playing it through, to find that it did not come up to my recollections of the earlier performance. On inquiring I found that the composition of the group has changed quite considerably in the time intervening between the two recordings, and I am bound to say that I think their standard has gone down. Of the strings only the 'cellist remains the same, and the horn-player (though good) is also new. The differences between the two performances are fairly subtle ones, but just sufficient to destroy the captivating charm and intimacy of the earlier one. Tempi are all quicker, except for the minuet, and this leads to a feeling that the players are performing outwards, to an audience, rather than in towards one another. Phrasing, too, is not so careful or affectionate as on the earlier disc, so that the slow movement, although it is in fact taken faster, sounds as if it were dragging. Tempo-changes which before were entirely convincing now seem just a little abrupt. I am sorry that this review should seem to consist entirely of adverse criticism, since the new performance is not, by absolute standards, at all a bad one; but the Berlin Philharmonic Chamber Ensemble set such a very high standard with their earlier recording that the new one is bound to suffer by comparison. J.N.

BUDAPEST QUARTET. Quartet No. 1 in D major, Op. 11 (Tchaikovsky): Andante Cantabile. Quartet in F major, Op. 3, No. 5 (Haydn): Serenade. Quartet No. 2 in D major (Borodin): Nocturne. Quartet No. 1 in E flat major (Mendelssohn): Canzonetta. Quartet in D major (Franck): Scherzo. Italian Serenade (Wolf). Budapest String Quartet. Philips SBR6237 (10 in., 25s. 4½d.).

It was a good idea to assemble all the most "popular" movements for string quartet on one disc, but I have to report that the result scarcely does the idea justice. The players do not sound as interested in these trifles as they are in the standard repertoire. The leader scoops and hesitates in the Tchaikovsky *Andante cantabile* and the penultimate chord is not in tune. The famous Haydn *Serenade* is played much too fast and with uncertain intonation, and sounds superficial to a degree. The delightful Mendelssohn *Canzonetta* is spoilt by a

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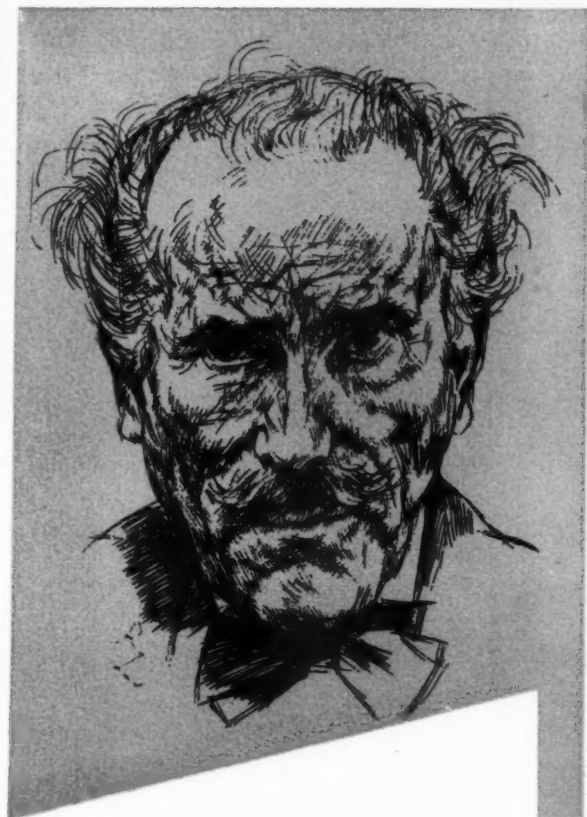
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ludicrously fast tempo in the middle section. The composer wrote "più mosso" at this point, but intended so slight a change of tempo that he did not even bother to cancel it when the first tune returns towards the end of the movement. The Budapest Quartet interpret "più mosso" as "doppio movimento", and then have to exercise great ingenuity to get back to the original tempo at the reprise. The two scherzo-like pieces (why are they put together, when this results in one side consisting of nothing but slow movements?) presumably give the players more to get their teeth into, and accordingly are much better played. Wolf's *Italian Serenade* is wholly delightful, and the Franck *Scherzo* is almost equally successful. The recording quality is satisfactory. R.F.

MUSIC FOR WIND INSTRUMENTS.

Serenade, Op. 57 (1949) for 10 Wind Instruments and Double-Bass (Arnell). **Miniature Quartet** (Kay) with Richard Adeney, flute; Stephen Waters, clarinet; Dennis Brain, horn; Cecil James, bassoon. **Suite in B flat, Op. 4** for 13 Wind Instruments (Richard Strauss). **London Baroque Ensemble** conducted by **Karl Haas**. Pye CCL30120 (39s. 11½d.).

Richard Strauss's output for large wind ensembles has always been difficult of classification, largely because he and his publishers have conspired to change titles, and even opus-numbers, after circulation of the music concerned has begun. There are in reality two pairs of works, early and late. The early pair are the *Serenade* in E flat and this *Suite* in B flat, both written for a somewhat heavyweight combination drily supported by a double-bassoon. Strauss himself later felt that the combination was unsatisfactory, chiefly because of the disproportionate strength of the four horns; but whether the late pair of works, the two Wind Symphonies (or "Sonatinas") were in this respect any substantial improvement is, at the very least, uncertain.

This early *Suite* is indeed very early: Strauss wrote it when he was nineteen, and in the circumstances it is not surprising that throughout its four-movement length it sounds rather like Brahms without the magic. Yet it was an achievement in its day that it is good to have on disc, particularly in as convincing a performance as it receives here.

Richard Arnell chooses a more manageable combination—two each of flutes, oboes, clarinets, bassoons, and horns on a foundation of string double-bass. The first notes of his *Serenade*, which I had not previously heard, restored a temporarily waning faith in the potential poetry of wind instruments; and the work continued to disclose many beauties. After the *Prelude* there is an agile *Scherzo*; the third movement, *Canzone*, offers some particularly beautiful horn-playing (this was in fact the last recording session Dennis Brain undertook); the fourth movement, *Ballet*, suggests both in its title and in its music the composer's theatrical associations, and will earn the undying gratitude of bass-players for a few bars of *arco solo* without humorous intentions.

The same record side runs on to the *Miniature Quartet* of Norman Forber Kay. Kay is a composer who has spent most of his working life in Bolton; Bolton, this disc would suggest, has been rather lucky. For this *Miniature Quartet* goes with a will and without affectation, drawing in the course of its three short movements entirely agreeable sounds from the somewhat unorthodox quartet chosen. Eliminating the oboe may reduce the bite of a small wind combination, but it also may improve the blend, horn-player permitting.

Here the blend is very good indeed, for every care has obviously been taken to preserve good instrumental balance throughout. In every other respect, too, the recording is of the very first class, as is the playing. A change of label has involved no change whatever in the high standards the London Baroque Ensemble have set themselves; this disc, in its field, is of inestimable value. M.M.

INSTRUMENTAL

BACH. Unaccompanied Suites for 'Cello. Suite No. 2 in D minor, BWV1008; Suite No. 5 in C minor, BWV1011. **Janos Starker** ('cello). Columbia 33CX1515 (12 in., 41s. 8½d.).

Suite No. 2:
Mainardi

(5/55) APM14020

The present disc completes the series of Bach 'Cello Suites recorded by Starker. His series began in 1952, when Nixa issued Nos. 3 and 6; two years later, the same firm issued Nos. 1 and 4. Now, with the change to Columbia label, there is little difference in the quality, though here and there on the older discs the recording seems less good. The surface on this new disc is excellent, and it is highly important that it should be so, for in a recording of a solitary unaccompanied stringed instrument the dynamic level is not high, and tiny flaws that might pass unnoticed in a heavily-scored orchestral recording, or even one by a small chamber group, could easily spoil the listener's enjoyment. Prospective buyers need, however, have no qualms where this particular disc is concerned. It is finely produced, well recorded, and contains two of the best Suites in the set of six.

The D minor Suite is a sombre but noble edifice, and Starker makes the most of these qualities in his splendid interpretation. He stresses differences in tempi and character much more than Mainardi (or even Casals, for that matter, whose complete recording of the Suites is discussed on p. 461) and points up the dance-rhythms of *Courante* and *Gigue* especially. The C minor Suite, although similar in mood, has a shade of difference in timbre owing to the top string being tuned down a tone. This effect was specially asked for by Bach, who knew quite well what could be done with the *scordatura*, or deliberate mis-tuning of a stringed instrument, thanks to his worthy predecessors, Heinrich Biber and J. J. Walther. The *Prelude* is handled in impressively sonorous style, and the ensuing *fugue* is phrased in such a way that at times we really imagine two-part harmony where

there is in fact only a single melodic line. Although this is primarily due to Bach, it must also be granted that Starker's intelligence and technique enables him to heighten a latent though powerful piece of *trompe l'oreille*. In this he is infinitely superior to Mainardi, while his tone is full, richly sonorous, and capable of fine shades of colouring and dynamics. D.S.

BEETHOVEN. Piano Sonatas. No. 8 in C minor, Op. 13, "Pathétique". No. 14 in C sharp minor, Op. 27, No. 2, "Moonlight". No. 23 in F minor, Op. 57, "Appassionata". **Wilhelm Kempff** (piano). D.G.G. DGM19087 (12 in., 41s. 9d.).

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Here is competition indeed: the three most popular "named" sonatas coupled on four different discs. Kempff's *Moonlight* appeared first on DGM18020, with Op. 22, reviewed July 1955, and then on an EP, EPL30072. The *Appassionata* is on DGM 18021, backed by the two *sonate facili* of Op. 49, reviewed January 1957; the *Pathétique* has been announced on an EP, EPL30245. There is no point in "re-capping" the previous reviews in detail: briefly, the first movement of the *Appassionata* is direct and rather less "impassioned" than in most performances, the *Andante* is serene and beautiful, the finale unrushed and fascinating. The first movement of the *Moonlight* is totally undemonstrative (and perhaps a little lacking in poetry—though some would disagree), the other two movements are somewhat disappointing. The first movement of the *Pathétique* is given a most fascinating, thoughtful and individual performance, the *Adagio* is taken unexpectedly fast, and the finale is vigorously felt and excitingly played. All three sonatas are very well recorded, and this is now my first choice of the four discs. A.P.

LOUIS KENTNER. Andante favori in F major (Beethoven). **Impromptu No. 1 in A flat major, Op. 29** (Chopin). **Nocturne No. 8 in D flat major, Op. 27, No. 2** (Chopin). **Fantaisie-Impromptu in C sharp minor, Op. 66, Posth.** (Chopin). **Valse de l'opéra Faust** (Gounod-Liszt). **Sonetto 47 del Petrarca: Sonetto 104 del Petrarca: Sonetto 123 del Petrarca** (Nos. 4, 5 and 6 of "Années de pèlerinage", 2nd Book) (Liszt). **Louis Kentner** (piano). H.M.V. ALP1565 (12 in., 41s. 8½d.).

Beethoven's *Andante favori* is the movement he originally intended for the middle of the "Waldstein" Sonata. It would be interesting to know why he changed his mind and published it separately. Perhaps he thought it too diffuse. It certainly takes its time to say what it has to say, but it is pleasant enough music of a rather lightweight kind, and Kentner realises the poetry in it. His playing is indeed poetic all through this disc, notably in Chopin's A flat impromptu, where he does not attempt those flights of prestidigitation beloved of most pianists, and the music profits accordingly. Occasion-

ally I feel Kentner's "poetry" collapses into sentimentality. The Nocturne lacked backbone, while the first of Petrarch sonnets by Liszt seemed to me to need much more rhythmic foundation. I enormously enjoyed Liszt's arrangement of what he calls *Valse de l'Opéra Faust* (though it includes the tender little duet sung by Faust and Marguerite when they first meet, and this can hardly be called a waltz). That such an arrangement would be brilliant might be expected, but it is also hugely inventive and at times positively witty, and my immediate reaction was to think it vastly preferable to the original. Kentner plays it with splendid bravura and obvious enjoyment. The reproduction of piano tone on this disc is not quite as realistic and rounded as one might hope for. R.F.

BRAHMS. Rhapsodies, Op. 79. No. 1 in B minor: No. 2 in G minor. **Adrian Aeschbacher** (piano). D.G.G. EPL30242 (7 in., 16s. 8½d.).

This little record is good value for money for it has a lot of music on it, and well-played music too. Aeschbacher explores these Rhapsodies with an enthusiasm that one does not always find on records in these days of endless repetitions and tape editing. His performances have meaning, conviction and spontaneity, and it is a small price to pay that a few notes should be smudged. The recording quality is excellent. R.F.

CHORAL AND SONG

BRAHMS. Lieder. *Geheimnis*, Op. 71, No. 3 (Candidus): *In Waldeinsamkeit*, Op. 85, No. 6 (Lemcke): *O komme, holde Sommernacht*, Op. 58, No. 4 (Grohe): *Botschaft*, Op. 47, No. 1 (Daumer): *Wir wandelten, wir zwei zusammen*, Op. 96, No. 2 (Daumer): *Wenn du nur zuweilen lächelst*, Op. 57, No. 2 (Daumer): *Eine gute, gute Nacht*, Op. 59, No. 6 (Daumer): *Unbewegte, laue Luft*, Op. 57, No. 8 (Daumer): *Tambourliedchen, Den Wirbel schlag' ich*, Op. 69, No. 5 (Candidus): *O liebliche Wangen*, Op. 47, No. 4 (Flemming): *Ständchen, Der Mond steht über dem Berge*, Op. 106, No. 1 (Kugler): *Meine Liebe ist grün*, Op. 63, No. 5 (F. Schumann).

SCHUBERT. Lieder. *Sprache der Liebe*, Op. 115, No. 3 (Schlegel): *Wonne der Wehmut*, Op. 115, No. 2 (Goethe): *Stimme der Liebe (Stolberg)*: *An den Mond (Hölty)*: *Rastlose Liebe*, Op. 5, No. 1 (Goethe): *Sei mir gegrüßt*, Op. 20, No. 1 (Rückert): *Der Jüngling an der Quelle (Salis)*: *An die Laute*, Op. 81, No. 2 (Rochlitz): *An Silvia*, Op. 106, No. 4 (Shakespeare): *Der Musensohn*, Op. 92, No. 1 (Goethe). **Ernst Häfliger** (tenor), **Hertha Klust** (piano). D.G.G. DGM19096 (12 in., 41s. 9d.).

This is a most enjoyable recital. Many of the songs, especially in the Brahms group, have not appeared on LP, or even on 78s, before and all are well chosen and contrasted. Ernst Häfliger proves to be a

born Lieder singer. He has the gift of getting at once into the mood, or varying moods, of each song, his phrasing is most musical, his enunciation admirable. In the Schubert group I was especially taken by his singing of *An den Mond*, which is full of tenderness, *Sei mir gegrüßt*, in which his shades of tone in the repeated phrases "*Sei mir geküsst*" are beautifully done, *Der Jüngling an der Quelle*, sung with lovely soft tone, and the gay *An die Laute*.

Theodor Billroth, writing to Hanslick about Brahms's *Geheimnis* spoke of it, romantically, as exhaling "the exquisite scent of lilies in the moonlight", and that is what the singer conveys to us. The final cadence is most lovely. Most beautifully, too, he recalls the distant song of the nightingale in *In Waldeinsamkeit*, a song full of "radiant ecstasy and yet so humanly moving, born as it is of the deepest inward experience", as Elizabeth von Herzogenberg wrote to the composer. Mr. Häfliger catches at once the springtime mood of *O komme, holde Sommernacht* and the atmosphere of the still, sultry summer night in *Unbewegte, laue Luft* (one of Brahms's finest songs), and notes the humour of *Tambourliedchen* with its imitation on piano and voice of drum beats. (Brahms had in mind a girl disguised as a drummer-boy in this little song—but, no matter!)

Mr. Häfliger never falls into the error of being over-expressive or of mere point-making, he sees the songs as a whole and interprets them accordingly. Hertha Klust is an alert and able accompanist, if sometimes too reserved. The balance is adequate.

I shall not cease from mental fight nor shall the pen sleep in my hand till D.G.G. provide German-English texts in England's green and pleasant land. No English translations of many of these songs exist and there would have been room on the sleeve—which carries a short essay on the Lieder of Schubert and Brahms—to give at least some indication as to the contents of the songs recorded. A.R.

BRUCKNER. Mass in E minor. Te Deum. **Choir of St. Hedwig's Cathedral, Berlin, and the Berlin Philharmonic Orchestra** conducted by **Karl Forster**, with **Agnes Giebel** (soprano), **Marga Höffgen** (contralto), **Josef Traxel** (tenor), **Gottlob Frick** (bass). H.M.V. ALP1567 (12 in., 41s. 8½d.).

Mass in E minor:
Hamburg Op., Thurn (11/54) LGX86083
Te Deum:
Bavarian R.O., Jochum (6/56) DGM18248

An excellent record, not to be missed by those with an interest in Bruckner, or in choral music. Though both works have appeared before on LP (and the E minor Mass also on a famous old H.M.V. 78 set by the Aachen Cathedral Choir), both were transfers of older recordings than the dates of issue above would suggest, and are now superseded. Besides, the Telefunken Mass was expensive, being spread right over a 12-inch disc (it lasts little over half an hour), and the D.G.G. *Te Deum* was filler to a three-sided Ninth Symphony which is on balance not to be preferred to the Horenstein two-sided Vox version.

Bruckner's E minor Mass is a grave and constantly beautiful composition. The scoring is for pairs of oboes, clarinets and bassoons, four horns, three trombones, and two trumpets used sparingly; there is no organ part, though there is record of a performance at which Bruckner played the organ. The use of the wind band is discreet and fascinatingly individual: I do not know of any other work which sounds quite like the E minor Mass. The *Kyrie* is all but unaccompanied for double chorus, in the course of which the horns twice, then the trombones, then both, join the voices. These instrumental parts are marked *ad lib.*, but they have an eloquence which makes them far more than just tuning notes. The *Gloria* is joyful and strange, extraordinary in timbre, and the *Credo* has lovely canonic imitations between choral and wind octaves, with sustained pedal notes from the horns running through both. Extraordinarily beautiful is the close of this movement, "et vitam venturi saeculi", with the words set once only, upper and lower voices in a canon of six-three chords, against a triplet pulse from the wind.

Mahler, in his copy of Bruckner's *Te Deum* (of which he was a famous interpreter), struck out the description "for chorus, solo voices and orchestra, organ *ad lib.*", and put in their place: "for angelic tongues, for God-seekers, tormented hearts and for souls purified in flames". It is perhaps a less immediately lovable work than the E minor Mass, but majestic, grand, and deeply felt, with some lovely reflective episodes. In this performance the quartet of solo voices blends well, and Traxel, who has the most important role to play, is at once eloquent and firm, even robust, in timbre. The solo violinist is excellent too, while in both works, the Berlin Cathedral Choir sings extremely well.

The recording is very skilfully done, with a certain amount of echo, and at the same time enough clarity to keep the part-writing unobscured; and the balance between instruments and voices is excellent. The full C major chord at the end of the *Te Deum* is not an agreeable sound, but organ, orchestra and choir, all loud, never seem to make a chord that sounds perfectly in tune, and the result on this disc is certainly "life-like". I think it a pity that the opening clauses of the *Gloria* and *Credo* are not intoned: something seems to be missing when we plunge directly into: "et in terra pax" and "patrem omnipotentem". A.P.

RYBA. Czech Christmas Mass. Czech Singers Chorus, Prague Radio Symphony Orchestra conducted by **Jan Kůhn** with Rudolf Vonasek, Jaroslav Hromádka, Vera Krilova, Marie Tauberova. Supraphon LPV253 (12 in., 41s. 9d.).

This is a record to rank with the famous Nixa issue of the Arriaga string quartets, which in 1952 suddenly revealed new and delightful music to the gramophone public. Jan Jakub Ryba, 1765-1815, was a very prolific Czech composer, self-taught except for some early practical training in music



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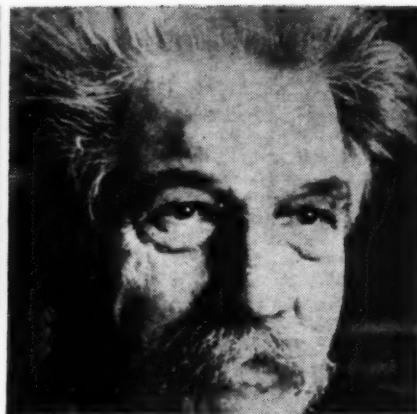
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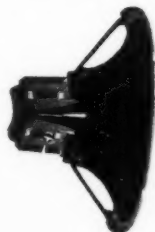
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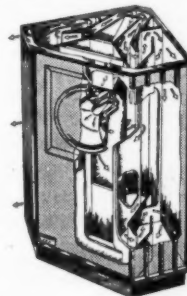
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from his father. He was born into a family of village schoolmasters and musicians, and after five years at the Prague Gymnasium, became a teacher himself.

From Grove we learn that Ryba's music was influenced by Haydn and Mozart, and that "his merits entitle him to be regarded as foremost of a number of the village schoolmaster-musicians who did so much for Czech musical culture in the eighteenth and the first half of the nineteenth centuries". None of which prepares us for the discovery that this *Czech Christmas Mass* is a little masterpiece. It is a Christmas oratorio rather than a mass. The text (by the composer himself) is in Czech, and is a Christmas narrative, opening with a young shepherd (tenor) waking his master (bass), so that he may admire the brightness in the sky, and hear the sweet sound of shawms which fills the air. The two shepherds set out for Bethlehem. But the work is also cast in the form of the traditional movements of the Mass, so the second movement opens as a Gloria sung by a group of shepherds journeying to Bethlehem. The Sanctus, Benedictus and Agnus Dei also correspond more closely to the mass movements, though they are in Czech, of course; phrases from the liturgy are woven into the pastoral narrative.

The music lies somewhere between *The Creation* and *The Bartered Bride*—which is to say that it is fresh, spontaneous, tuneful, radiantly scored, filled with surprises and with endearing touches. There are also some passages that recall Mozart, and an occasional reference to Christmas phrases that seem to have become common European currency (the central movement of the "Gloria" anticipates Mendelssohn's "Hark the herald angels"). The old shepherd is a delightful character. We hear him arranging who shall play what instruments on the way, and organising the bearing of gifts to the newborn child. The young shepherd is an impetuous, joyful youth, always eager to lead the others in a song.

The work is beautifully performed. The two male soloists, who have most of the solo work, are excellent singers, and the solo quartet blends well. The recording is most accomplished, except towards the centres of the sides. A.P.

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OPERATIC

BIZET. Carmen. Habañera: Seguidilla: Gipsy Song: Card Song. **Risë Stevens** (mezzo-soprano), **Metro-politan Opera Chorus and Orchestra** conducted by **George Sebastian**. Fontana CFE15002 (7 in., 15s. 3½d.).

These are new issues and not mere excerpts from the H.M.V. *Carmen* as you might assume (if you had forgotten that the conductor in that set was Reiner). Among non-French *Carmens* Miss Stevens has an honoured position. We like her singing style and her timbre (though it is a shade plummy at times) and she has evidently taken a great deal of artistic thought about how to do these famous things effectively in French. Yet, even as a non-French but French-singing *Carmen* she has had better predecessors. You only have to see what Mary Garden (with poorish French) made of the card scene to know that the indefinable something which one can only call an imaginative high light that both Garden and Supervia put into the phrase "annonçant le bonheur"—an almost ironic gleam of "happiness"—and the agast yet resigned ring in the repetitions of "la mort". The excerpt begins at "Carreaux Piques!" not at "Voyons que j'essaie" so there are no contrasting *Frasquita* and *Mercedes*. The *Habañera* is probably the most successful; in the *Seguidilla* the flick, the salt, call it what you like, is wanting. Admirable in many ways but not the ideal, I fear. P.H.-W.

BORODIN. Prince Igor: Kontchak's Aria from Act 2. **Alexei Milkowski** (bass).

MOUSSORGSKY. Boris Godunov: Boris' Monologue. **Nicolai Gaubitch-Popov** (bass). Both with the **Prague National Theatre Orchestra** conducted by **Zdenek Chalabala**. Supraphon SUEC804 (7 in., 13s. 2½d.).

The Khan's aria comes in the second act of *Prince Igor* just before the Polovtsian dances which are foreshadowed in the gleeful, insinuating piece, always a favourite, which goes very well out of context. The great monologue of Boris is another matter, but both these things, back to back on a seven-inch, make quite an attractive bargain. Remember that they also have been superbly made by Arié and by Christoff, and the bargain at once seems less appealing. Milkowski has a fine, young-sounding voice and makes all the points, but his low notes don't sound much richer than those of many a bass one has heard at home, the real, fat, barrel-tone that some Russians manage to give us here seems to be something one might legitimately want. The recording is quite passable.

Gaubitch-Popov is probably a great actor on the stage. His Boris is most imaginatively realised, quiet and communing, but the actual singing is nothing very wonderful, nor do I find the projection of the scene very striking. Those making new purchase in these arias might try these to see if they like them. Those with Arié's or Christoff's versions need not worry overmuch. P.H.-W.

GLUCK. Orfeo ed Euridice.

Orpheo (a) Nicolai Gedda (ten.)
(b) Rise Stevens (m.sop.)
(c) Dietrich Fischer-Dieskau (bar.)
Euridice (a) Janine Micheau (sop.)
(b) Lisa Della Casa (sop.)
(c) Maria Stader (sop.)
Amor (a) Lilliane Berton (sop.)
(b) Roberta Peters (sop.)
(c) Rita Streich (sop.)

(a) **Chorus of the Aix Festival, Orchestra of the Paris Conservatoire** conducted by **Louis de Froment**. Columbia 33CX1520-1 (two 12 in., 83s. 5d.).

(b) **Chorus and Orchestra of the Rome Opera House** conducted by **Pierre Monteux**. R.C.A. RB16058-60 (three 12 in., 119s. 10½d.). Italian/English libretto from R.C.A., 3s. 6d.

(c) **R.I.A.S. Kammerchor, Berliner Motettenchor, Radio Symphony Orchestra of Berlin** conducted by **Ferenc Fricsay**. D.G.G. DGM18343-4 (two 12 in., 83s. 6d.). Previously reviewed in August, 1957.

All tastes, it would appear, are now catered for with the arrival of these two new issues of *Orfeo*. You can have the opera in Italian with a mezzo-soprano Orpheus (R.C.A.) in French with a tenor (Columbia), or in German with a baritone (D.G.G.). It is not, however, as simple a choice as it looks.

I do not want to bore readers by reiterating the reasons that prejudiced me against the D.G.G. issue, fully stated in my review last August, and will only say that apart from the unfitness, vocally, of the part for a baritone, to want, both from conductor and soloist, a more classical conception of the part does emphatically not mean one that is cold and statuesque. It should not be necessary to have to say that, but apparently it is.

To take an economic point first of all. Pierre Monteux makes all the repeats and includes a dance movement in the Elysian Fields scene omitted in the other two issues, but all this would not go near to filling the extra LP disc that adds so much to the expense of the R.C.A. set: and there seems to be nothing special about the recording to compensate for it. I was, in fact, disappointed, here and there—for example, in the Pantomime in Act 1, a lovely piece, and in the long chain of dances in the third act Ballet—with the rather lustreless sound of the orchestra.

In the D minor flute solo (much better played than on the D.G.G. disc) and in "Che puro ciel" the middle parts stand out too prominently. The start of "Che farò" is a near disaster. Monteux begins it at a very brisk pace and with a thumping bass, but Risé Stevens will not accept this tempo and slows it down so that the bass limps along in a comically deflated way.

The Dance of the Furies (without Toscanini's cymbals) is put at the end of the Underworld Scene in this and the D.G.G. recording (as in the score), but the Columbia conductor plays it at the end of the first act, feeling perhaps the transition to the Elysian Fields scene is made with better effect at the end of Orpheus's last appeal and the utter subduing of the writhing Furies.

Risë Stevens gives a good, and often a moving, performance as Orpheus which falls short of a great one. Her rich, low notes and the opening out at the top of the voice in the main part of the great appeal to the Furies, a crucial moment, are just what I so sorely missed in Fischer-Dieskau's singing of these pages, apart from the far too rapid tempo he used.

"Che puro ciel" and "Che farò" (once under way) are well sung and Miss Risé has the power to make a thrilling climax at the end of the lament. At the start of Act 3—a dialogue with Euridice—she does not attempt to change her tone for the asides (as the two male exponents of the part both do) and so makes nonsense of Euridice's bewilderment at her husband's coldness.



Lisa Della Casa (Decca photo.)

Both Janine Micheau and R.C.A.'s Della Casa are admirable Euridices, singing their first lovely solo, with chorus, with perfect smoothness (Maria Stader made rather heavy weather of it) and doing their best thereafter with a rather unrewarding part. Liliane Berton (Columbia) is the most stylish singer in the part of Amor—certainly the only one to take careful note of appoggiatura:—but all three are good.

It is very interesting, from the historical point of view, to hear a tenor Orpheus, but one soon begins to pity Mr. Gedda in having to stay so constantly on the top line: it makes one's throat ache in sympathy. There are some very abrupt key changes, and altogether the transposition is an unhappy compromise which must have been forced on Gluck. Paris would not accept a *castrato* but one wonders why, if—as some people say—Gluck still wanted a man in the part he did not use a baritone and save himself the bother of altering, and damaging, his score. Whether Paris would have accepted a contralto Orpheus is a question no one has been able to answer.

Mr. Gedda sings valiantly and has some good moments when given a chance—as in "Che puro ciel".

Louis de Froment gives by far the best orchestral performance of these three sets, and it is also the best recorded one. He secures an excellent balance and really stylish playing. The chorus, too, are better than their competitors, though the Romans do wake up at the start of the scene in the Underworld. They keep a poor a line as

the Germans in the mourning choruses.

I only wish Mr. de Froment had given us an Italian *Orfeo* with a mezzo-soprano. That would have made a recommendation easy. As it is, one can only advise intending purchasers to see how they are affected by so high pitched an Orpheus if they incline to this Columbia set.

The R.C.A. issue, over which—the accompanying essay tells us—much care and love was spent—is not so rewarding as it should be but should be heard by those who favour a mezzo-soprano in the part and can afford her! Those who have the D.G.G. set, and like it, have no problem.

A.R.

KOVAROVIC. *The Dogheads*—excerpts.

Kozina	Beno Blachut (ten.)
Hanci	Drahomíra Tikalova (sop.)
Old Mother Kozina	Marie Vesela (alto)
Jiskra	Vaclav Bednar (bar.)
Adam Ecl	Oldrich Kovar (ten.)
Matej Pribek	Vi. Jedenactik (bass)
Count Laminger	Zd. Otava (bar.)
Katerina	Mil. Dvorakova (m.sop.)

(Overture: Act 1, Scenes 1, 4 and 5; Act 2, Scene 8; Act 3, Scene 5.)

Chorus and Orchestra of the Prague National Theatre conducted by Zdenek Folprecht. Supraphon LPV146 (12 in., 4ls. 9d.).

As Sir George Robey used to put it: I'm not only surprised, I'm amazed. How comes it that so few of us appear to know about this opera (or at best only from hearsay)? As it comes out here, in eight chosen scenes of some five to six minutes each, it shows up as a most exciting opera which is understandably still a great favourite in Czechoslovakia.

The first performance was in 1898 and, as the composer was a pupil of Fibich and writes in the post-Wagnerian idiom and that of Dvořák and Smetana—the idiom, say, of *Dalibor*, and as the subject is a national or sectional revolt (with the execution of the rebel chief), it may be imagined that the music is not tame or folksy. Kovarovic in fact was responsible for putting some finishing touches to Janacek's *Jenufa*, but his music here is much less laconic than in that strangely effective work. What we hear is like a passionate first cousin of the *Bartered Bride* in alliance with *Prince Igor*. I found it exciting and often impressive, especially by reason of something pungent, tireless, crudely energetic in the enunciation and singing-style of the soloists and chorus of the Prague National Theatre.

The title is a translation of "The Chods" or the clan whose banner bore the device of the head of a dog (hence the English).

In the seventeenth century the Hapsburgs tried to put down these dogged separatists, and their leader, Jan Kozina, was hanged at Pilsen. The penultimate band of this record consists of the scene where he, sung with magnificent ringing vigour by Beno Blachut, that wonder tenor we never get to hear at the flesh, defies his enemy, the baritone Hapsburg, and prophesies that, but a year after his own death the oppressor, too, will appear before the final tribunal of God. All this with lamenting crowd, bell dinning and storm and stress of the best ninety-ish kind. Hardly less impressive is the death

(as foretold) of the baritone Otava, who, as Count Laminger, is mown down by a stroke in the midst of a gay and boastful party.

Some of the chorus work sounds most impressive. One of the scenes is like *William Tell*—with popular merrymaking in defiance of tyrants; another is, in the words of the sleeve, a Dog Head Delegation off to Prague (shades of latter-day Egg Heads!): the solo women, as in *Prince Igor*, do not amount to so much, but the duet (and later trio, with mother) between the hero and his wife (band 3) is attractive in a warmly lyrical, easily melodic way, with a certain indefinably Bohemian cut of its own. Blachut's solid, tensely focused tone is thrilling in heroic declamation, but is also capable of great tenderness—for it alone, quite apart from the curiosity, I suggest you investigate this issue. Sonorous, satisfactory recording, in spite of one moment of tape fluctuation in the last band.

P.H.-W.

SMETANA. *The Bartered Bride*.

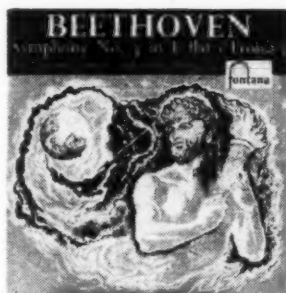
"Komm, mein Söhnchen": "Durch die Reihen": "Noch ein Weichen". Rudolf Schock (tenor), Gottlob Frick (bass), Erna Berger (soprano), Christa Ludwig (mezzo-soprano), Marga Höffgen (contralto), Chorus of the Landestheater, Hanover, and N.W.D.R. Philharmonic Orchestra conducted by Wilhelm Schüchter. H.M.V. 7EG8302 (7 in., 1ls. 1½d.).

These two excerpts—the Jenik/Kecal duet, and the Sextet, preceded by a snatch of polka—come from a 10-inch LP "potted" *Bartered Bride*. It is rather saddening that it should be economically possible to make such things in Germany, not over here; and that we should have to buy the German cast in translated excerpts from the opera, when a 45 with the Sadler's Wells or the Covent Garden singers would have so much more point. For the price of this record, you could go to the whole of *The Bartered Bride* at Sadler's Wells or Covent Garden, and hear not quite so well balanced a Sextet, perhaps, but a Jenik/Kecal duet which goes with quite as much of a swing—to say nothing of the rest of the music, and the fact that English translation is more painful, for us, than German translation. Good recording. A.P.

STRAUSS, R. *Der Rosenkavalier*.

"Da lieg' ich"; "Ohne mich jeder Tag dir so bang" (Finale, Act 2). Kurt Böhme (bass), Ruth Michaelis (contralto), Munich Philharmonic Orchestra conducted by Robert Heger. D.G.G. EPL30272 (7 in., 16s. 8½d.).

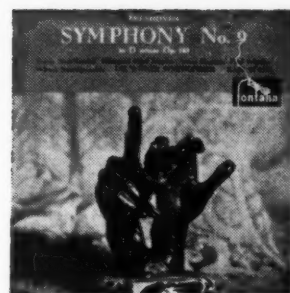
It is nice to see the name of Robert Heger (who conducted the Vienna Philharmonic Orchestra in the famous H.M.V. discs of *Der Rosenkavalier*) on record labels again, though this excerpt was, I think, made in the early 1950's. Kurt Böhme, the loud and coarse Baron Ochs of the deleted Urania set, is here equally unrestrained. I must say he produces a most fruity low E at the end of the act and of



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Hilde Rössl-Majdan
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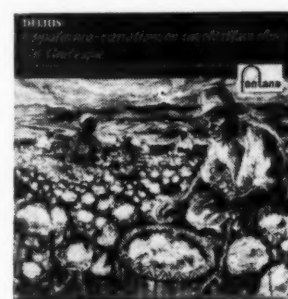


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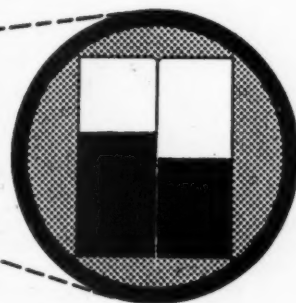
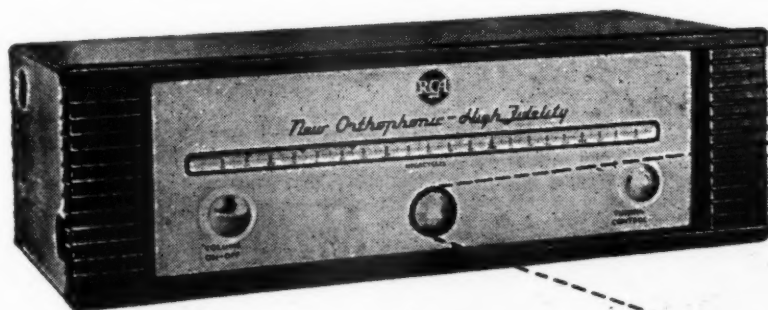
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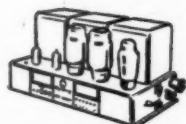
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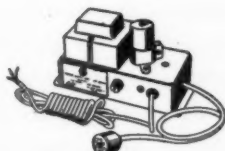
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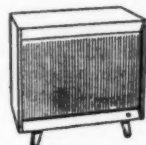
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course he is a celebrated exponent of the part, but it is Ruth Michaelis who walks off with the honours here. She is the oily, intriguing Annina to the life which none of the previous sets have given us: and her subtle performance reminded me of our own Muriel Terry, a grand actress, who sang the part in the unforgettable Covent Garden seasons with Lehmann. The orchestral playing, under Heger, is, of course, admirable in style but not very ingratiating in tone when the orchestra alone takes up the waltz. A.R.

STRAUSS, Johann. The Gipsy Baron.

Sandor Barinkay (ten.)
Czipra (sop.)
Saffi (sop.)
Kallman Zsupan (ten.)
Arsena (sop.)
Peter Homonay (bar.)
Conte Carnero (bass)
Mirabella (sop.)
Ottokar (ten.)

Waldemar Kmentt (ten.)
Hilde Rossl-Majdan (cont.)
Gerda Schreyer (sop.)
Kurt Preger (ten.)
Emmy Loose (sop.)
Erich Kunz (bar.)
Eberhard Wachter (bass)
Ellisabeth Fex (cont.)
Paul Spani (ten.)

Chorus of the Vienna Volksoper and Orchestra of the Vienna State Opera conducted by Anton Paulik. Vanguard PVL7033-4 (two 12 in., 79s. 11d.). Krauss (1/52) LXT2612-3

For comparison there is not only the Decca version under the late Clemens Krauss, now six years old, but which still sounds quite good; there is also a little ten-inch potpourri of the operetta which I praised in July last (Philips SBR6217) under Moralt which had a good deal of fire from the ladies at least and left no feeling that there was too much of anything. I know it annoys some readers to be commended potted versions, but others (I feel sure) are secretly grateful to know you don't always have to saddle yourself with the whole thing. Not that either of the two versions, the old Decca or the new Vanguard (Pye) versions, is complete. There is only the barest minimum of connecting matter—otherwise it is an affair of numbers. Vanguard put scrolls between, Decca do not. What you get is in any case much the same generous helping of the operetta which, in the opinion of some, runs up nearest to the genius of *Die Fledermaus*.

The Decca still sounds good, though the recording is beginning to sound a little old-fashioned. Krauss has a real patrician's hand, to be felt all the way through, but the soloists are not so good as memory painted them, I find. Patzak as the tenor hero Barinkay sounds old and also he is put nearer the microphone than Zadek in that so-called Bullfinch duet (the delicious "Wer uns getraut?" which came back in the last war with a bang). Zadek sounds young but not very elegant. In the new version it is the tenor Kmentt who sounds young and . . . but let's not pursue that one. As a character tenor, in say the recent Decca *Arabella* where he is one of the young bloods, Kmentt seems to me to have great qualities; as a romantic hero, fewer. It is very Teutonic tenoring, his, with a parade-ground bark in it which is always longing to poop off and make the squad hop. And something very odd happens at the finale (penultimate moments) at the end of Side 2. A crack? Anyway, the recording distorts momentarily too.

I was disappointed in the soprano Gerda Schreyer for much of the most appealing

music goes to Saffi. Her zigeuner solo is undernourished tonally and none too well supported. Kunz, of course, is delicious when and where he gets the chance but isn't one of the troubles about the operetta that Homonay really has so little that is immediately pleasing? Czipra is supposed to be old—so that is quite in order. And Emmy Loose is again Arsena—but that's not much of a part. It's quite a good cast but it isn't the cast. They know all about it at the Volksoper of Vienna, of course; the idiom is safe but the contributions are only fair to middling, which gets on the nerves in a recording, *ipso facto* a thing to keep repeating. Though some of the names were the same, I find more spirit in the above-mentioned pot pourri. Anton Paulik is an old hand at this kind of thing (he is the operetta conductor for the Volksoper). Like Krauss he takes the schatz waltz at a steady, dance-it-yourself tempo which I do not find very exhilarating—Krauss's split-second finer rubato makes more effect on Decca and I think, on the whole, this remains the more satisfactory performance.

But I suppose ultimately it's a matter of taste about where you lay the emphasis and what suits your pulse and your idea of pleasing singing. Certainly the new set is not to be written off, but myself I don't think it eclipses the not madly bright, older Krauss version. Both, it goes without saying, are full of plums. P.H.-W.

VERDI. Un Ballo in Maschera:

"Ecco l'orrido campo" (Act 2).

La Forza del Destino: "Pace, pace, mio Dio" (Act 4).

Aida: "Ritorna vincitor!" (Act 1); "Qui Radamès verra!" (Act 3).

WAGNER. Der Fliegende Holländer:

"Jo-ho-hoe!" (Act 2).

Tannhäuser: "Dich, teure Halle!" (Act 2).

Lohengrin: "Einsam in trüben Tagen" (Act 1).

Tristan und Isolde: "Mild und leise wie er lächelt" (Act 3).

Birgit Nilsson (soprano), Philharmonia Orchestra and Chorus conducted by Leopold Ludwig. Columbia 33CX1522 (12 in., 41s. 8d.).

What a joy it is when one's expectations are not only realised but surpassed. I have been eagerly awaiting a recording by Birgit Nilsson ever since I first heard her in *Tristan und Isolde*; and here, at last, it is. The singing throughout is glorious, even in tone, perfectly poised, lovely in quality, singing that—if you are one of those people that, so to say, cannot help singing inwardly with the artist—enables you to relax and sit back knowing that all will be well. Secure singing, therefore, but never lacking in feeling and drama. Miss Nilsson's Verdi is superb. There is not only the necessary power here but also the soft tones, beautifully centred, called for in "Pace, pace, mio Dio" and in the *Aida* arias. Her floating high A at the end of the third act *Aida* aria is exquisite. How finely, too, she ascends to the high C and sings it, as marked, *dolce*. How beautifully and fervently she sings the great phrases of the prayer, as the midnight bell tolls, in the aria from *Un Ballo in Maschera*.

Miss Nilsson differentiates well between her Wagnerian heroines. She gives us the authentic thrill in the climactic phrase of Elisabeth's Greeting: and the quiet rapture of Elsa's Dream, in which her pure tone is most beautifully used, is very moving.

It must be hard to sing the *Liebestod* "cold" and this performance is not quite on the high level of the rest. The singer seems a little nervous before the high F sharp ("höchste Lust") at the close and so loses tone, and she sounds as if she had nothing in reserve at the big climax—but this is to be hypercritical.

The Philharmonia Orchestra, under Leopold Ludwig, accompany splendidly and sound as if they realised they were in the presence of an exceptional artist: as indeed they were. A.R.

LEOPOLD SIMONEAU. Joseph in Egypt (Mehul): "Champs paternels".

Mignon (Thomas): "Adieu Mignon".

"Elle ne croyait pas".

Manon (Massenet): "Instant charmant".

"En fermant les yeux"; "Ah, fuyez, douce image".

L'Elisir d'amore (Donizetti): "Una furtiva lagrima".

"Lunge da lei".

La Traviata (Verdi): "Dei miei bollenti spiriti".

Martha (Flotow): "Ach, so fromm".

Léopold Simoneau (tenor), Radio Symphony Orchestra of Berlin conducted by Paul Strauss.

D.G.G. DGM19101 (12 in., 41s. 9d.).

The thing to stress here is that these are performances of well known tenor arias which, unlike many versions, are impeccable in the matter of *taste*. If, therefore, you have felt that you could never again bear to hear another vulgarian pull the music about, embark on Simoneau's version with absolute confidence that he will never vulgarise anything and sings with a musical sensibility which do honour to the breed of tenors and their art.

Second, this is a very typical D.G.G. recording, which at first you may find too resonant and deep, but which grows on you. The conducting is not the most thrilling imaginable (e.g. the end of the *Martha* aria is as tame as a dormouse), but the balance is perfectly good throughout and, generally, singer and orchestra move together in accord.

Simoneau is heard to great advantage. I you do not want to bother with comparisons, you could safely settle for the judgment that all these arias are very agreeably and sometimes beautifully sung. The tone, with enough fast vibrato to give character, is well fined down or swelled to sufficient amplitude. Ornaments are most carefully done (as the little turn in "Una furtiva lagrima"). Intonation is unflinching. Some of the pianos sound a shade white (not falsetto), and if you are one for hauling up the definitive versions from the past, one has to say that "Champs paternels" is not so perfectly flowing as McCormack's, "En fermant les yeux" not quite so flawlessly managed (or affectingly enunciated) as Schipa's; that in "Ah fuyez", Monsieur Simoneau wisely does not attempt what Caruso used to in the way of immense phrase-spans;

that the swell and retraction (the "measure of voice" of the *bel canto* term) in "Una furtiva" is not ideally smooth, as I that "M'appari", or rather its German equivalent, lacks that touch of swagger which lifts the heart at the end. Also in "Adieu Mignon" he does not quite pull off (as Tagliavini did) that all-in-one-breath return to the opening phrase. All the same, both *Mignon* arias are uncommonly attractive; and the relief at hearing the second act cavatina from *Traviata* sung as musically as this is very welcome.

What is missing? A strong personality? Yes, perhaps. But in short, a top rank recording and performance of a testing collection by a thoroughly artistic tenor, not perhaps with the most beautiful voice in the world or the "tricks" and not likely to make you want to smash your Carusos, Schipass *et al.* but admirable and desirable all the same. The sleeve note, I regret to add, is a masterpiece of flat fatuity. (The only thing its writer can find to say about *Elisir d'amore* is that it is "based on material by the French playwright Scribe".)

P.H.-W.

VERDI. Otello. "Mia madre aveve" (Willow Song); "Ave Maria". **Gré Brouwenstijn** (soprano). **Vienna Symphony Orchestra** conducted by **Wilhelm Loibner**. Philips NBE11077 (7 in., 12s. 10½d.).

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We are all agreed that this is one of the most affecting and beautiful scenes in the whole of opera. Either of these versions is likely to be treasured as a gem. But in seven-inch versions of a wonderful quarter of an hour, you have to have a turn over somewhere. The natural place, i.e., the least disrupting, is after Emilia's exit, after the second cry of "Emilia addio" where the music and mood change to the prayer. The lovely Los Angeles version is here divided just before the end of the willow song, restarting at the aside to Emilia, the first "addio". The Dutch soprano, on the other hand, is made to turn over just before the alarm passage. Both breaks are extremely damaging. What is LP for, if we can't avoid this sort of thing?

My clear choice is still for De Los Angeles really heavenly performance. It is better sung, slightly more surely phrased and to my hearing at least more inwardly moving. Not that Mme Brouwenstijn can be said to give anything less than a lovely performance—being particularly good in the Willow Song (as she has been at Covent Garden more than once), but she is up against formidable competition. Conductor Loibner weighs too heavily on the Ave Maria, missing the serene forward movement. The sound is good. In fairness you should decide for yourself, but I like the H.M.V. better, and this can also be purchased without the turn-over on a 12-inch LP (ALP1284).

P.H.-W.

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
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POETRY AND DICTION

SHAKESPEARE. Complete and uncut texts, as edited by **John Dover Wilson. Othello.** Argo RG121-4 (four 12 in., £8 7s.). **As You Like It.** Argo RG125-7 (three 12 in., £6 5s. 3d.). **Troilus and Cressida.** Argo RG128-31 (four 12 in., £8 7s.). Recorded by past and present members of the **Marlowe Society of the University of Cambridge.** Directed by **George Rylands.** Recorded under the auspices of the British Council. (Full texts for each play are available from Argo, price 5s. each. Text, plus annotation and glossary, price 18s.).

This is a very big venture; three plays uncut this month, three next June. I want here to give the venture a welcome, rather than to go into the always highly controversial and detailed business of textual and vocal criticism of three among the world's richest plays. (Indeed readers of *THE GRAMOPHONE* may feel that this is not even the place for such detailed dramatic criticism.)

The venture entrusted to Argo is sponsored by the British Council, who is trying thereby to answer the demand from all over the world for records of our great National Poet, done authentically. "Aye, there's the rub" (to borrow the bard's own phrase). What is "authentically"? What is "idiomatically"? Is it Stratford, or West End or Old Vic?

The actors of the Marlowe Society of Cambridge University (all anonymous) are, strictly speaking, amateurs. As ambassadors of our cultural heritage they do not fall down on the job. Nor does the recording firm; the records are of good quality, the boxing is practical and the texts (from Cambridge University Press), narratives and editing by that immensely erudite scholar and theatrical detective, John Dover Wilson, are handy and neat and well presented. If you were wanting to show a class of French nuns or Zulus or a Women's Institute in New Zealand in a practical way how intelligible Shakespeare can be, I cannot imagine that you would not get enormous practical value out of these sets. (And it must be remembered that to a vast number of even English speaking people at home and abroad the effort to understand Shakespeare appears merely monstrous, superhuman.) On the other hand, if you are part of a super-trained Shakespearean audience in the first place with strong views about tiny points of vocal nuance and speed, with the greatest Shakespearean actors of our time, our Gielguds and Oliviers and Guinnesses constantly in your mind's ear—well, then of course in so huge an undertaking as this there will be times when you will remark that though the Marlowe Society eschew professional faults and do not distort or intrude, they do not uniformly command—at the most testing points—all the professional virtues.

That may all be self-evident to many people, but requires to be said, lest it be thought that these interpretations are necessarily definitive. Other lands, other

tastes. I once heard an American Juliet who said, "Is there no piddy sidding in the clouds?", which struck me as funny. On the other hand many Americans will find it impossible to believe that the very Cambridge University upper class voices of these players are not wilfully affected (whereas they are all too natural!). To take a point at random—and since the players are all anonymous I do not pull my punch—I do not care for the voice of the Rosalind in *As You Like It* (surely a very important factor in any purely aesthetic problem of wanting to possess the discs for your own amusement), but I recognise that she is admirably spontaneous and above all "un-actressy". I do not care about Feste on record ("Any self-respecting Eskimo would demand his money back," said Shaw), but I like the Jacques and the Orlando very well. The song is admirably sung. There is no obtrusive "business" of the kind which makes those Olivier sound-track Shakespeare issues such a torment. There is even a minimum of sound-radio production in the bringing on and sending off of characters. Everything is on clarity of meaning. Kenneth Tynan has recently asserted that in Shakespeare you should "Look after the sense, and the sound will look after itself". Only half true, but not without some wisdom. Bernard Shaw said, "It is the score and not the libretto which has kept the works alive, and no one but music critics should be allowed to deal with Shakespearean criticism". Well, now, somewhere between those two and myself, there stands that supremely good understander of Shakespearean sound, George Rylands, and perhaps the most important thing of all to stress in this preliminary glance at the issue is the contribution of the Senior University Lecturer in English. If there is one person who is likely to "get it right" (in matters of rhythm, tempo, scansion, authentic as opposed to 'up to date for ease' glosses) then he is the man. The crux of the problem, then, is how to make these interpretations valuable (as instruction—yet not too fast for foreigners—as idiomatic Shakespearean speaking) and yet keep—and on disc, too, i.e. by ear alone—the excitement of the play? You should play the eighth side of the *Othello* to see that the combination is not impossible. As a performance it is affecting (the very least thing after all); as an example it is, I would say, full of value.

But of course I should be utterly failing in my duty if I said that I personally remained detached enough (a proper attitude in a critic) to notice that these amateurs, so wisely schooled by Mr. Rylands, were nevertheless amateurs, to be faulted still here and there; and that what we are listening to is not (as some of the best B.B.C. Shakespeare might be) the ideal performance with one's eyes shut, but a decent quality and generally well placed tape-recording of a performance given in the over-resonant A.D.C. Theatre, Cambridge.

Perhaps the greatest success is the *Troilus and Cressida*, full of life and irony. But the virtues of the issue are consistent. I hope that these preliminaries will be filled out at a later date.

P.H.-W.

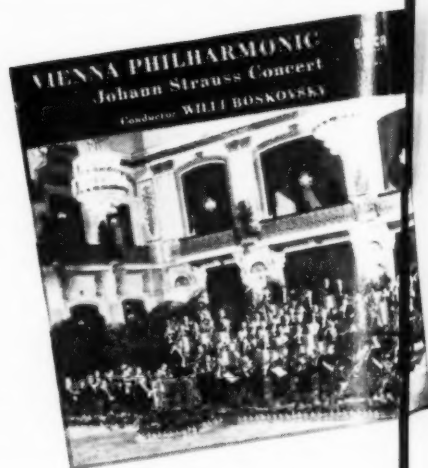
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Letting our hair down

We all like to let our hair down, now and again. So we thought you might like to be reminded of a few of the Decca-group's 'let-your-hair-down' type LPs. The records on the following pages are not just jazz or light music. They are all a little unusual. They are all the sort of thing that anybody could well enjoy when something light, interesting and off their usual track is wanted.



Champagne corks pop . . . explosions explode . . . and everybody has a thoroughly good time, not least the members of the orchestra and recording staff who drank the champagne after the corks had popped! Most of this record is little-known Strauss. When you have heard it, you will agree that it deserves to be better known. This is the Vienna Phil. really letting their hair down and playing their music for their delight, and yours, as only they know how.



Champagne polka; Wiener Blut waltz; Pizzicato polka (Johann & Josef); Liebeslieder waltz; Heiterer Mut polka (Josef Strauss); Explosions polka; Wiener bon-bons waltz; Persian march; 'Waldmeister' overture conductor: BOSKOVSKY LXT 5432



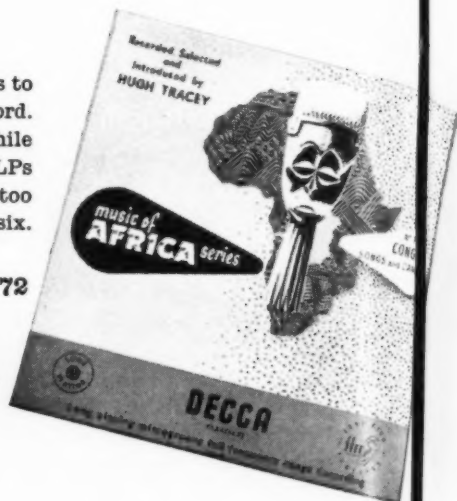
The cymbals tsing, the drums boom and the piccolos piccle . . . and it's all done by the human voice in one of the tracks on this unusual choral record. The choir is a wonderfully well-drilled ensemble which brings a touch of sophistication and general appeal to various traditional songs without killing their ingenuous charm.

Durium

Vola, vola, vola; Fanfara alpina; E' morto un Alpin; Monte canino; Le campane del Trentin; Sul Ponte di Bassano; L'armonica in Val de Sol; Bandiera nera; La violetta; La villanella
CHOIR OF THE ITALIAN ALPINE CLUB OF PADUA
DLU 96018

It probably wouldn't mean any more to you than it does to us if we were to list the items and artists on this record. That doesn't mean to say that it isn't abundantly worthwhile listening to. This is one of a series of documentary LPs collected and introduced by Hugh Tracey. If you're not too keen on the sound of the Congo, try one of the other six.

LF 1172



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Two fine folk song LPs of very different types. The styles and reputations of these two artists are widely known. Anyone who appreciates folk art will find a great deal of pleasure, not to say, on occasion, amusement from these two records.



I gave my love a cherry; The lass with the delicate air; Evil-hearted man; Frankie and Johnny; John Henry; Nobody knows you when you're down and out; Sometime; Strange fruit
JOSH WHITE LA 8562



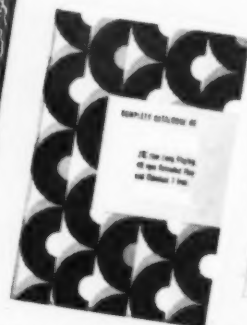
Jack was every inch a sailor; **Santy Anna**; The Eddystone light; Haul away, Joe; You New York girls; The sailor's grave; Leave her Johnny, leave her; Away Rio; Ben Backstay; Wrap me up in my tarpaulin jacket; Blow ye winds; Go down you red, red roses; Hullabaloo belay; Stormalong; The drunken sailor; Highland laddie; The golden vanity; Rolling home
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HISTORICAL RECORDS

BACH. Unaccompanied Suites for

Violoncello. (a) No. 1 in G major, BWV1007; (b) No. 2 in D minor, BWV1008 (COLH16); (c) No. 3 in C major, BWV1009; (d) No. 4 in E flat major, BWV1010 (COLH17); (e) No. 5 in C minor, BWV1011; (f) No. 6 in D major, BWV1012 (COLH18). **Pablo Casals** ('cello). H.M.V. COLH16-18 (three 12 in., 41s. 8½d. each). Recording dates: (a) June, 1938; (b and c) November, 1936; (d, e and f) June, 1939.

Writing to Forkel in, or about, 1774, C. P. E. Bach said of his father: "He understood to perfection the possibilities of all stringed instruments. This is proved by his solos for the violin and for the violoncello without bass. One of the greatest violinists told me once that he had seen nothing more perfect for learning to be a good violinist, and could suggest nothing better to anyone eager to learn, than the said violin solos without bass". 'Cellists know that this latter statement is equally true for them: the Bach Suites are a monument to be studied, learned by heart, communed with, and made a part of oneself. At least, this is the way they sound when Casals plays them, and his interpretation is a classic in the best sense of the word.

He first began to study these incomparable works in 1889, which sounds a long time ago. He has been playing them ever since, and by constantly renewing his powerful grasp of their inherent intellectual and emotional qualities he makes it seem as if the music were growing out of his very finger-tips. His 'cello must know them as well as he does, and one wonders if, when left on its own in a corner, it would not suddenly begin to play them unaided, like the piano in Berlioz's anecdote about the Conservatoire examinations. Certainly there is a binding together, in these performances, of man and instrument that we may never again witness to so full an extent.

When Casals visited England 50 years ago he astonished concert promoters by including the whole of the C major Suite in one of his programmes. These works had formerly been regarded as purely academic in interest, but Casals brought people to realise that they were living musical testimonies of former greatness. We must not forget that only a century before Casals' brave gesture, Forkel (in an English translation of his Essay on Bach's Life, Genius, and Works) went to great lengths to point out that the six Suites "absolutely admit of no second part singable to them". He goes on to tell us that Bach, "by particular turns in the melody, has so combined in a single part all the notes required to make the modulation complete, that a second part is neither necessary nor possible".

It is precisely these melodic turns that Casals handles so deftly, stressing the important notes slightly, or dwelling on notes essential to the underlying harmony, so that we have the impression of polyphony where there is in fact monody. Of course,

multiple-stopping is used from time to time, though by no means as frequently as in the violin sonatas, and it is little short of miraculous that whatever happens, Casals always produces tone of impeccable quality. The transfer has been expertly done, and the booklets (one for each disc) are excellently presented. D.S.

SCHUBERT. (a) *Der Erlkönig*; (a) *An die Musik*; (b) *Frühlingstraum*; (c) *Der Lindenbaum*. **Heinrich Schlusnus** (baritone) with (a) **Franz Rupp** (piano), (b) **Sebastian Peschko** (piano). D.G.G. EPL30159 (7 in., 16s. 8½d.).

This is Deutsche Grammophon's "Great Singers of the Past", No. 3; and a firm word is needed to protest that on the sleeve not a word is said about Schlusnus, and not a date is given for any of the recordings. It seems a strange way to issue what the label announces blandly as a "Historical recording". The space on the sleeve is filled with advertisement for other 45s, and no one even seems to have taken the trouble to identify on the sleeve or label which songs are accompanied by Peschko, and which by Rupp.

No. 1 in this series was Slezak, in excerpts from *Lohengrin* and *Die Meistersinger*—an indispensable record, I feel, in any collection, for despite shortness of breath, there is a sweetness of utterance in the old tenor's style, a beauty of enunciation, which makes all modern Lohengrins and Walthers sound coarse in comparison. Having thus by implication accused P.H.-W. of having missed the point of that record, I now lay myself open to the charge of missing the point of the present one. Well, I own that I have never been able to appreciate Schlusnus as a Lieder singer, not as I understand the term from listening to Schumann, Gerhardt or Karl Erb. He has a very beautiful baritone, and does beautiful things with it, but never brings a song to life. He sounds positively uninterested in the drama that is raging all around in *Der Erlkönig*. *Frühlingstraum* presents his voice at its finest, here; *Der Lindenbaum*, which was coupled with it on the old Polydor, is not so forwardly recorded. The voice sounds much older in *An die Musik*: could it perhaps be transferred below pitch (key D, as it comes out), or was his voice much less bright when he made it?

A.P.

CLASSICAL REISSUES

I am glad that **Elisabeth Schwarzkopf's** early Puccini recordings should have been retrieved and collected on a 45 (Columbia SEL1575). Her version of the Addio di Mimì is one of the most beautiful of all; and we seldom hear a Liù who sings the two arias with such feeling and art. The *Schicchì* aria is also beautifully done. The record is priced too high, being a compilation of two 10-inches. Another welcome Columbia "reprieve" is of **Erich Kunz's** Mozart 78s: a buoyant "Non più andrai", a charming "Ein Mädchen

oder Weibchen", and a well-characterised Catalogue Aria, all on SEL1574. The cover photograph is not well chosen. Both of these records are excellently recorded.

Jussi Björling in his earlier (pre-Victor) days is well represented on H.M.V. 7ER5087, with the two *Tosca* arias and "Ch'ella mi creda" from *La Fanciulla del West*. I don't think this the very finest Björling—he became a more considerable interpreter later—but the arias are beautifully voiced, and if anything, too tasteful, lacking in passion. The *Rigoletto* aria which is also on this record, "La donna è mobile", is not quite secure in style, not airy and graceful.

Routine performances of three Verdi choruses (the *Nabucco* and *Lombardi* ones, and "Noi siamo zingarelle" from *Traviata*), and the Grindstone Chorus from *Tuandot*, are good routine performances by the **Chorus of the Rome Opera**, under **Giuseppe Morelli**, on H.M.V. 7ER5090.

Decca LW5319 is a medium-play I intend to obtain for my own collection, for the sake of **Irma Kolassi's** beautiful singing of "D'amour, l'ardente flamme". This disc contains the excerpts from Berlioz's *Damnation de Faust* originally on LXT5034, freed now from the Werther coupling. Kolassi's timbre is just right for the Romance, and the playing by the London Symphony under **Fistoulari** is admirable. The *Chanson Gothique* ("Autrefois un roi de Thulé") is slightly less memorable; and **Raoul Jobin** is not the most remarkable of Fausts. He sings "Sans regrets" and "Nature immense", and joins with Kolassi in the duet, "Ange adoré". The cover design is poor.

My personal opinion is that **Isobel Baillie** takes "I know that my Redeemer liveth" too slowly, especially since she leaves it perfectly unadorned, even to the extent of singing the two syllables of "liveth" to the same note. The slow tempo forces some awkward breathing. On the other side she renders the divisions of "Let the bright Seraphim" with bright purity, striking the sustained notes in the unaccompanied phrases more truly and more steadily than Arthur Lockwood does on his loud, uplifted trumpet. An old recording, but one which has been skilfully transferred (Columbia SEG7755). **Margaret Ritchie's** recordings from *The Fairy Queen*, *The Plaint* and *Mystery's Song*, plus "I attempt from love's sickness" and Bonda's "O lead me to some peaceful gloom", were not among her most successful. The voice sounds small and without its usual sparkle. These are collected on H.M.V. 7EG8408. A.P.

* * *

Suk, Fibich and Novák are represented this month by Supraphon in their continuing presentation of the by-ways of Czech music. On the twelve-inch LPV5 is **Václav Talich** conducting the strings of the **Czech Philharmonic** in Suk's *Serenade* in E flat, Op. 6; an affable work, affectionately played. The mechanical difficulties that have in the past sometimes hindered the listener's full enjoyment of

this performance, now released for the third time, have all but disappeared; only a mildly obtrusive surface, by the best of modern standards, remains to draw the thinnest of veils over a good string tone.

The tone is slightly less happy for the full **Czech Philharmonic** in LPM13, the other Supraphon release; a ten-inch coupling of Fibich's *Twilight*, Op. 39, conducted by **Karel Sejna**, and Novák's *In the Tatra*, Op. 28, conducted by **Karel Ancerl**. Both works are harmlessly inoffensive by-products of the nineteenth-century symphonic poem. The third love of Fibich's life was a poetess and ex-pupil; the story of this love is described, says the sleeve-note without the flicker of an eyelid, "in a group of nearly four hundred minor keyboard pieces entitled *Moods, Impressions, Reminiscences*". The four hundred moods, impressions, and reminiscences were later mercifully condensed by Fibich into this one orchestral *Twilight*, which will have at least one point of familiarity for every listener: it is the original source of the *Poème*. Novák's *In the Tatra*, on the other hand, will surely be almost wholly unfamiliar except in its scheme of outline: peace in the mountains; storm; peace in the mountains. This outline it fills with rather well-scored and colourful music of a considerably less sentimental character than Fibich's.

Special circumstances make every one of **Albert Schweitzer's** organ recordings a classic; and the latest reissue of them, Philips ABL3198, is no exception. But although the disc is well recorded, the music on it is surely among the duller both of Bach and of Mendelssohn: the C major Prelude (BWV531), D major Prelude (BWV532), and D minor Canzona (BWV588) of the one composer (both Preludes are short of their accompanying Fugues), and the D minor Sonata, No. 6, of the other. Even so either dauntless playing or enticing registration might have helped the situation; but, alas, these are not forthcoming.

From their parent LPs Decca have extracted material for six useful and well-arranged MPs. **Van Beinum** and the **Concertgebouw Orchestra** offer on LW5317 an alert performance of the Haydn *Miracle* Symphony, No. 96 in D. The recording is good except for the upper strings, which do tend to sound scrawny when playing at all loudly. A minor unhappiness in the slow movement, when a change of tape involves also a slight flattening of pitch, may be thought to be outweighed by a minor happiness in the trio of the Minuet: the most beautiful oboe-playing. On LW5315 the same orchestra and conductor offer the Mozart Symphony No. 33 in B flat (a very happy one indeed). This time the pitch remains constant, and the recording offers a rather less fierce string tone; the performance, too, is a good one throughout.

One of the very early Decca LPs coupled the Schubert Third Symphony in D with, somewhat inappropriately it seemed, a symphony by J. C. Bach. The Schubert on its own is now available on LW5328, played by the **Cincinnati Symphony**

Orchestra under **Thor Johnson** without, on the whole, very much in the way of refinement. There is, however, some beautifully liquid clarinet-playing, and as at eighteen Schubert's symphonic recipe was when in doubt to try a new tune on the clarinet (there are worse recipes, at that) this particular virtue goes far towards making the performance acceptable. The recording, too, in spite of its age is not so harsh as might be expected.

For LW5295 it is not at all harsh, but on the contrary very good. On this disc **Van Beinum** and the **Concertgebouw Orchestra** reappear, coupling the Overture from the Mendelssohn *Midsummer Night's Dream* music with the Nocturne and Scherzo. The performance of the Overture is strong and beefy, qualities which are in some music very much to the point, but which here call to mind not so much Shakespeare's fairies as those of the lesser productions of *Iolanthe*. The Nocturne and Scherzo suffer no such handicap; they are turned very well indeed.

Russian music is offered by **Ansermet** and the **Suisse Romande** orchestra. LW5329 gives a very good conspectus indeed of Liadov's best-known orchestral pieces. On one side are two of the folk-legends: *Baba-Yaga*, the witch who inhabited the hut on fowl's legs now so desperately familiar from the Moussorgsky Picture; and *Kikimora*, the curious creature (brought up by a witch and her black cat) who spends her time spinning and weaving and hatching evil plots. These legends are presented forcefully by the orchestra; on the reverse of the disc Liadov's *Eight Russian Folksongs* are done rather less excitingly. But throughout the recording is good; moderately vivid, even, in large-scale reproduction, though less happy at lower volume levels. The recording is good, too, for LW5326, which offers Rimsky-Korsakov's *Antar*. This, ante-dating *Scheherazade* by some twenty years, often has the effect of sounding like a sketch for that

later oriental masterpiece. Yet it is a colourful enough piece in its own right, and is a substantial major work which, complete on a medium-play disc, seems something of a bargain.

The month's 45s must be headed by two D.G.G.'s, for they are both first-class in every respect. Particularly, perhaps, EPL30081, for on this **Ferenc Fricsay** and the **Radio Symphony Orchestra of Berlin** give exceptionally alert performances of two blood-and-thunder Verdi overtures, *Nabucco* and *La Forza del Destino*, which are recorded with richness and brilliance. Similar recording standards invest, again most happily, EPL30027, for three good performances conducted by **Ferdinand Leitner**. With the **Württemberg State Orchestra** of Stuttgart he gives Reznicek's *Donna Diana* overture and the second Intermezzo (the well-known one) from Wolf-Ferrari's *The Jewels of the Madonna*; with the **Bamberg Symphony Orchestra** the Intermezzo from Leoncavallo's *I Pagliacci*.

Sounding every bit as brilliant as these, and only slightly less rich are two Philharmonia 45s. On H.M.V. 7EP7052 **Nicolai Malko** conducts Mendelssohn's *Ruy Blas* and Glinka's *Russian and Ludmilla* overtures; fine, alert performances. The Glinka, however, could perhaps have benefited from a stronger—not a better—swirl of string tone. For Columbia SED5546 **Susskind** conducts the **Philharmonia** in exceptionally good performances of the First, Second, and Fourth of Grieg's Norwegian Dances, Op. 35. Here there is no lack of strength in the string tone, and the result is a remarkably good one.

For the last 45, Columbia SEL1578, enthusiasm dwindles somewhat. There is nothing wrong with the two Liszt Petrarch Sonnets (Nos. 47 and 104) it contains, nor with **Bela Siki's** performances of them; but the standards of piano recording offered are not quite comparable with those of this month's orchestral reissues. M.M.

PASSING NOTES

By ARTHUR JACOBS

Since 1949, when the **Philadelphia Orchestra** under **Eugene Ormandy** last visited Britain, what a stream of LPs has flowed from it! (The last was reviewed in this journal in March.) The records will doubtless stimulate many collectors to sample these performers in the flesh when they visit London, Leeds, and Wolverhampton on May 12th, 13th, and 14th. They will be on a European tour which will take them for a week to Russia.

It would perhaps be unfair to say that Ormandy (original surname Blau) has essayed to out-Stokowski Stokowski (original surname Stokowski). Yet what is one to think of the inclusion in his British programmes of Bach's Toccata and Fugue in D minor—in the arrangement by Ormandy himself, already known from one of his discs?

From the opening concert of the 1949 visit, in Birmingham Town Hall, I remember vividly the orchestra's 'cellists. They bent forward to their work and played like demons. (How many, I wondered at the time, were pupils of

Piatigorsky at the Curtis Institute in Philadelphia?) And, like the 'cellists in other American orchestras, they stood to play the national anthems. How arose the British convention that declares this impossible?

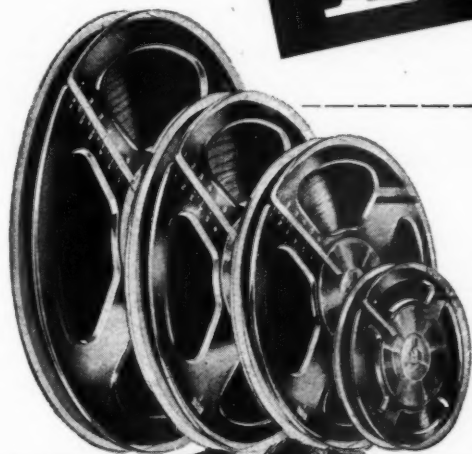
The **Juilliard String Quartet**, famous for its complete recording of the quartets of Bartók, is to visit this year's Edinburgh Festival. The **Vegh String Quartet**, famous for its complete recording of the quartets of Bartók, is to visit this year's Edinburgh Festival. But there will be no duel. The Vegh will play Haydn, Beethoven, Schubert, Brahms. The Juilliard will play—the quartets of Bartók.

Vox, hitherto dependent on recordings made abroad is now to record in Britain. Its first symphonic record to be made here will feature the **London Symphony Orchestra** under the Dutch conductor, **Eduard van Remoortel**—who, it has been recently announced, is

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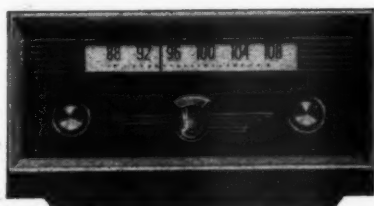


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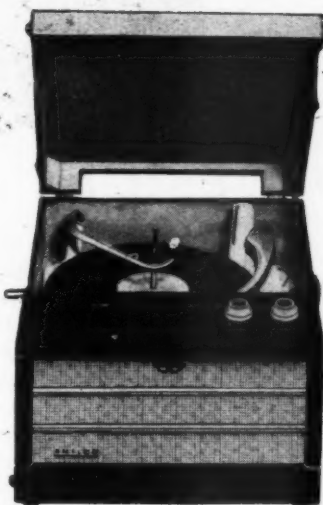
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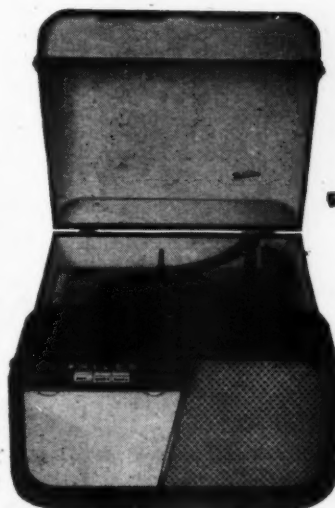
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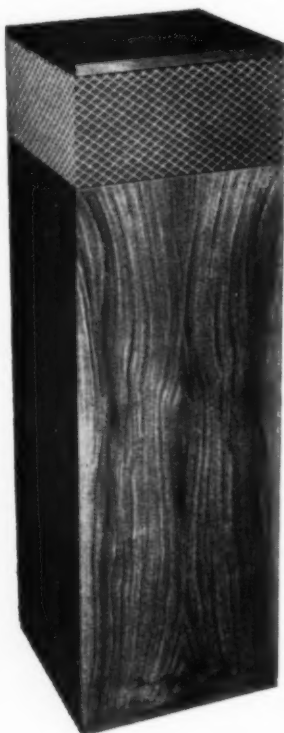
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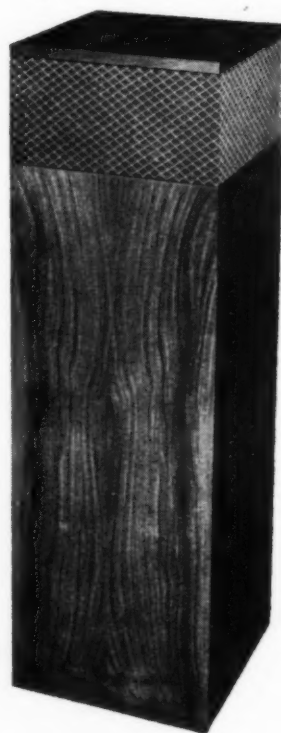
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There used to be an Iron Curtain. Now the welcome invasion of Soviet musicians continues—and takes a new form on May 8th when **David Oistrakh** will be partnered by **Oborin** (piano) and **Knushevitsky** (cello), playing Beethoven's Triple Concerto with the Philharmonia Orchestra at the Festival Hall. Records of such works as Ravel's Piano Trio have already made this Russian trio known here.

The news that **Gerald Moore** is to "introduce" **Elisabeth Schwarzkopf**—as well as accompanying her—on B.B.C. Television on April 8th fails to enrapture me. Is the matey approach (which touches bottom in "Music for You") really necessary for an artist with the fame of a best-seller and a charming personality of her own?

The youthful **Bruno Walter** met **Mahler**. "It fascinated me to find the same intensity and high intellectual pitch in his talk as in his

rehearsing. The violence with which he rebuffed my insufficient remarks—how shyly I made them! His sudden plunge into reflective silence, then the friendly glance with which he picked up a sensible observation; the unexpected twitches of furtive pain across his face; even the curious irregularity of his walk—now he would stamp, now stand stock-still, now run ahead—all this confirmed and strengthened the impression of someone demonic."

Walter wrote his little book on Mahler in 1936, but for its new English edition (*Gustav Mahler*, Hamish Hamilton, 12s. 6d.) he has added a retrospective preface in which he singles out, from all other singers, **Kathleen Ferrier**: "That soul knew and resounded the very soul of Mahler's work." The devotion in which Walter himself is held today, and the fact that all Mahler's symphonies except No 3 are now recorded, lends an extra interest to these still illuminating pages.

I was interested to see **Nicola Rossi-Lemeni**, well-known in various operatic

recordings from Italy, as Thomas à Becket in Pizzetti's new Italian opera on *Murder in the Cathedral* at the Scala, Milan. If it were possible to fit T. S. Eliot's original words to the music (which Pizzetti told me he would approve of, "if Eliot himself agrees") then Rossi-Lemeni would be enthusiastic about singing the role in English. He has already sung *Boris Godunov* in English at the Metropolitan.

After a superb London recital by **Julian Bream** on the lute, partnered by **George Malcolm** at the harpsichord, I wondered why we can buy no records of Bream as a soloist—either on lute or guitar. Bream told me that he was signed up by an American company who have resisted persuasion to sell in England the LPs he has made for them. The American firm allows Bream to record for his countrymen's benefit as an accompanist only.

Dept of Bowdlerization: For three years the catalogue has carried a complete French recording of Poulenc's comic opera, *Les Mamelles de Tirésias*. The first performances in England of this work (with **Peter Pears** and **Jennifer Vyvyan**) are announced for next June's Aldeburgh Festival. The English title will be *Tiresias*—just that. I congratulate Benjamin Britten and his associates on so neatly conforming to the example set by the Lord Chamberlain, who licensed Samuel Beckett's *Fin de Partie* in French and banned it in English.

Though so much better known in symphonic than operatic work, **Hans Schmidt-Isserstedt** joins the roster of conductors at Glyndebourne this year (the season opens on May 27th). He will conduct *The Marriage of Figaro*. I note with great interest that the new Baba the Turk in *The Rake's Progress* at Glyndebourne is to be **Gloria Lane**—whose performance as the Secretary in *The Consul*, overwhelming when the original American company came to London in 1951, is also part of the complete Brunswick recording.



On Monday, March 10th, 1958, The Right Hon. Sir David Eccles, President of the Board of Trade, officiated at the opening of Decca House, the new headquarters of the Decca Group of Companies, situated on the Albert Embankment and overlooking the Thames.

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CONTINENTAL RECORDS

By LILIAN DUFF

It was only to be expected that the success of Los Paraguayos and the Guaranis should encourage other Paraguayan singers and instrumentalists. The latest group to win fame at home and abroad are **Los Indios** whose range is pleasantly represented by the Fontana LP TFR6004 and the Philips EP BBE12160. Since they are as yet almost unknown in this country, something about their background may not be uninteresting. The guiding spirit from the beginning seems to have been Juan Pablo Alfonso. Born in 1925, he showed a love of music early, studied in Asuncion for ten years, and made his debut, across the border in Argentina, as a singer in nightclubs and on the radio to his own accompaniment on the guitar. Returning to his native country, he made an instant hit and formed the Trio Los Pampas, with an established favourite, Chinita Montiel (who became his wife) as the vocalist. After six years of success in various South American countries the trio came home, added an Indian harp player, changed their name to Los Indios, and set out in their turn, with their President's blessing, to conquer Europe. Within the limitations of their chosen field, they have succeeded. Germany, France, Holland and Spain have applauded them, and it is not difficult to see why. Their songs are naturally much like those of Los Paraguayos, with the difference that a girl is featured. None of the voices is really distinguished, but they are all gay and tuneful. My chief criticism is that to play up the lady's voice, which I like in moderation, the harp, which I adore, has to be played down. But this is just a personal prejudice: both collections are very good value and should have a warm welcome.

The exotic note is struck again in "Songs From Far Away", by **Vaclav Kucera** and his ensemble (Supraphon LPM230). Kucera has been working in Prague since the war on foreign

folk music, ranging from Central Europe and the Balkans to South America. Now he has extended his activities to Indonesia—mainly, I gather, by proxy. "Original material such as sheet music, hymn books and gramophone records" has been collected, adapted and recorded for re-export. "Even though the group arrange and retouch these songs in order to assimilate them to their possibilities of reproduction", we are told, "they endeavour not to destroy their originality". It would be insincere to say that they have wholly succeeded. The songs—four from Indonesia, three from Cuba, one each from the Argentine and Peru, and one described vaguely as "South Seas"—are all pleasant enough, but in a conventional, familiar way. The arranger may have tried not to "destroy their originality", but that is precisely what he has done.

I referred in a recent issue of **THE GRAMOPHONE** to the difficulties of a reviewer trying to cope not only with Oriental languages but also with harmonies to which most Western ears are not attuned. This month I am frankly defeated. I have listened assiduously to 26 double-sided 10-inch 78 r.p.m. records of Near Eastern songs, mostly in the Parlophone Voix de l'Orient series (Parlophone VDL131-134, 149-152 and 173-206). The artists include **Fairuz, Nahawand, Sabah, Wadi Al-Safi, Bolbol el Arz, Nazha Younes, Bein Eddehk, Qual Laab and Nur al-Huda**. For those with a knowledge of Arabic and nostalgic memories of the Near East they probably all have charm. I found some agreeable and others difficult—particularly those which Arabic-speaking friends assure me are most typical and authentic. If you point out that this is inconsistent with what I said about the Czech versions of Indonesian songs, I can only plead that we all have our limitations. Only the auctioneer, as Oscar Wilde reminded us, can like everything.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

This month's records are an unusually good and interesting lot.

"Vienna Philharmonic Johann Strauss Concert" conducted by **Willi Boskovsky** is in direct line of succession to the famous series of "New Year" concerts conducted by Krauss and is, if anything, even better for Boskovsky has a keen appreciation of the true Strauss style, and the quality of recording has improved a good deal since the earlier records were made. Of the nine titles five have been recorded before. They are *Champagne* and *Explosions* polkas, *Wiener Blut* and *Wiener Bonbons* waltzes and *Persian March*. The four items which are new to LP are *New Pizzicato Polka*, which is based on themes from "Fürstin Ninetta" and deserves to be as popular as the more famous polka for plucked strings, *Liebestieder Walzer*, which dates from 1872 and is flowing and graceful, *Waldmeister Overture* and a very welcome addition to the recorded repertory of music by the unjustly neglected Josef Strauss in the shape of the lively *Heiterer Mut Polka*. *Waldmeister* may not be worth revival as an operetta, but the overture is full of charm. When it was in rehearsal Brahms went into the theatre and looked at the score. He noted the waltz

theme heard early in the overture on flutes and repeated towards the end and pencilled in a counter melody for the violins for its last appearance. These pencil notes are still to be seen in the original score and are played in this performance. The recording is of beautiful quality, suave and round with pungency where required, and the percussion department in *Explosions* comes through with quite startling fidelity (Decca LXT5432).

"Show Pieces for Orchestra" played by **Pierino Gamba** and the **London Symphony Orchestra** on Decca LW5325 is unusual in that *The Dance of the Hours* from *La Gioconda*, the *Intermezzo* from *Cavalleria Rusticana* and *Martucci's Notturmo*, Op. 70, No. 1 have all appeared on LXT5325, but Stanley Black's *Overture to a Costume Comedy* has not appeared before in any form. Originally written in 1947 as background music for a film about the love affair between George IV and Mrs. Fitzherbert it was revised and extended into its present form for the 1949 B.B.C. Light Music Festival. It is a welcome addition to the small repertory of really good light music.

A new record of excerpts from Tchaikovsky's *Sleeping Beauty* by **Pierre Monteux** and the

London Symphony Orchestra on R.C.A. RB16063 will, I fancy, be welcomed by many despite the recordings that are already available. At present there are three four-sided versions of the complete ballet and several of the five best known excerpts from the suite. The new record lies happily between the two. It is much more comprehensive than the latter, containing indeed as much of the complete ballet as can comfortably be got on to two sides. As might be expected Pierre Monteux refuses to over-sentimentalise and secures some very beautiful playing, and the recording is broad and spacious, but still gives plenty of detail, and has a degree of reverberation that I find very agreeable indeed. I had better list the numbers, which are divided into four bands, in detail. They are: Prologue—*Introduction and March, Pas de Six*; Act I—*Waltz, Pas d'Action, Dance Vertigo*; Act II—*Farandole, Panorama*; Act III—*Polacca, Pas de Quatre (Adagio, Cinderella and Prince Fortune, Blue Bird, Coda), Pas de Caractère, Adagio, Coda, Finale and Apotheosis*.

Grieg's *Peer Gynt Suites* Nos. 1 and 2 are works that are lucky in their recording. There are several well played and well recorded versions, and now there is another which I am inclined to rank as the most desirable of all to those who want the two suites alone without the fill-ups necessary to stretch the length to twelve inches. It is D.G.G. DG17037, played by the **Bamberg Symphony Orchestra** under **Otmar Suitner**. The beautiful Beecham recording fills up with two extra numbers and has chorus and soloist, and Süsskind, who also plays very beautifully, fills up with the Norwegian Dances, Op. 35 with resulting inconvenient spacing on the disc as Malcolm Macdonald pointed out in his review last September. Here each suite is tidily put on to one ten-inch side, an ideal arrangement.

"Pop' Night at the Proms" by **Sir John Barbirolli** and the **Hallé Orchestra** is rather disappointing on Pye CCL30129. Neither the performances, in the main, nor the recording are of the highest quality. There is less detail than I like and, in general, "presence", is lacking. The string tone is a bit attenuated too. *William Tell Overture* is perhaps the best band. The others contain *Merry Wives of Windsor Overture*, *The Dance of the Hours*, the *Trumpet Voluntary* of Jeremiah Clarke which was for so long wrongly attributed to Purcell, German's *Nell Gwyn* music and Sousa's *Stars and Stripes* in which the band nearly runs away with Sir John.

Neither can I plump quite wholeheartedly for another new Pye LP. I yield to no one in my admiration for **Larry Adler**, both for his nearly miraculous technique and his artistry, but the best part of an hour of the harmonica tends to pall. It is true that the various items are separately banded, and so in theory one can choose any at will, but in practice this does not work very well. The divisions between the bands are very narrow, and though my hand is as steady as most, I would not like to guarantee to find the right spot every time by a long way. The titles are, Chagrin's *Roumanian Fantasy* and Duncan's arrangement of Enesco's *Roumanian Rhapsody* in which the **Pro Arte Orchestra** is conducted by **Francis Chagrin** and Gershwin's *Rhapsody in Blue*, *Carmen Fantasy* (arranged from Bizet's opera), Ravel's *Bolero*, a *Spanish Dance* by Granados and Benjamin's *Jamaican Rumba* in all of which the orchestra is conducted by **Eric Robinson**. The recording is good and the performances are well-nigh perfect, but surely this is a selection that shouts to be issued in EP form, and I hope that some, at any rate, of the titles will be so issued.

Charles Mackerras and the **Philharmonia Orchestra** enjoy themselves hugely in Chabrier's *Fête Polonoise* (from "Le Roi malgré lui") and *España Rhapsody*. They are finely

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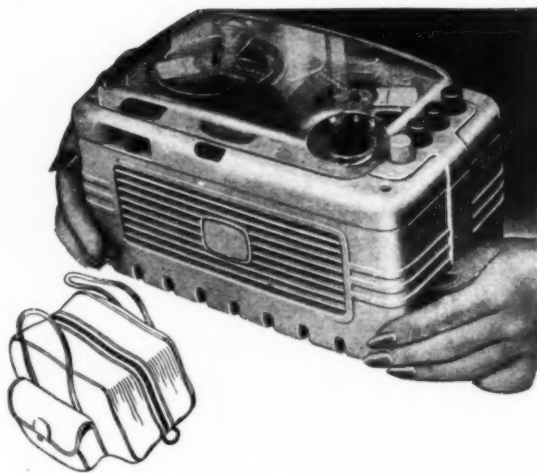
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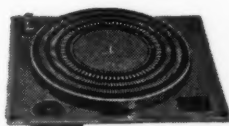
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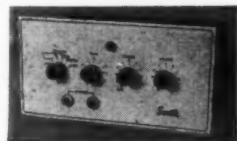
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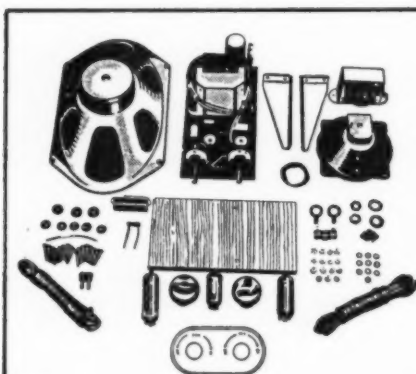
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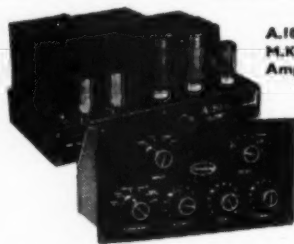
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played and recorded on H.M.V. DLP1177. The *Faust* Ballet Music on the reverse (the whole seven numbers) is also very well played and recorded although I do not think it is hypercritical to say that I should have liked a bit more caressing of the *Adagio* (No. 2). A mighty whack on the bass drum in *Fête Polonoise* comes through with startling realism.

There are two additions to the steadily increasing flow of Spanish music. The first is "Ole Torero" played by **Luis Tuebols and his Orchestra** (Felsted PDL85043). There are eight tangos on one side and eight pasodobles on the other. The tone of the orchestra is a little shrill or thin, but this may well be deliberate and contrived and not a matter of recording. The specimens of the two forms of dances vary between the average and the good. Again I feel that eight of each at a sitting is a bit of a mouthful, and again the dividing blanks are narrow and EP is, I think, the proper format for this music.

The second of the new Spanish records is Felsted PDL85039 on which **Pedro de Linares** sings four traditional songs and **Pepe de Almeida** plays four traditional guitar solos. The title is "España mía". Various kinds of flamenco and flamenco derivatives are included and in a light musical world that contains much that is pseudo here we have the true feeling of authenticity.

Having recorded the Coldstream Guards Band, R.C.A. now present the **Regimental Band and Pipes and Drums of The Black Watch** (RB27053). The band is not up to Coldstream Guards standard but is good, certainly much better than when I last heard it in the flesh. The Pipes and Drums are exciting and are remarkably well recorded. Opening with a fanfare we get in turn the march past tunes of the various companies of the regiment, medleys from both pipes and band (including one of Harry Lauder's songs from the band), the popular *Wee Macgregor Patrol*, etc. In other words the sort of programme that might be given on a regimental festive occasion or at an open-air concert.

Finally I come to two records by the **Vienna Boys' Choir**, one from Columbia and one from Philips. I heard the choir in the flesh recently, too. What can one say about it that has not already been said? Discipline, sensitivity and tone are all as admirable as ever, and the latter is all the more interesting because the Viennese traditions of training the voices of boys are quite different from ours. Where aims are different there is no true basis for comparison. Both records are highly desirable. Col. SEG7754 contains *Mit Musik durchs Leben*, *Es wollt ein Jägerlein Jagen*, *La Girometta* and *Schlafe mein Prinzchen* which for so long was thought to be by Mozart but is now known to be by his contemporary Fries. Philips NBE11069 contains Schubert's *Nachthelle* and *Die Nacht*, Brahms's setting of *Psalm 13* and *Elfenchor* from Mendelssohn's *Midsummer Night's Dream* music.

Two Capitol records have arrived at the last minute, both of which are notable for the excellent quality of the recording. On P8380 the **Hollywood Bowl Orchestra** under **Felix Slatkin** plays four of the most popular of all overtures—Tchaikovsky's 1812, Rossini's *William Tell*, and Suppé's *Light Cavalry* and *Poet and Peasant*. Precise comparisons are impossible in the case of such much-recorded works. I am not going to say that considered individually every one of the four is the best available, but all are well in the running for the distinction, and in combination anyone who happens to want the four on one disc need look no further.

The second record is No. 2 in the series "Folk Songs of the Old World" by the **Roger Wagner Chorale** (P8388). The first record in the series dealt with the British Isles. This deals with France and Germany (5 each), Italy

and Spain (2 each) and Denmark, Holland, Norway and Sweden (1 each).

Among the five French songs I am delighted to find *Il était une Bergère* which must be the first song in any language other than English

that I was taught. I could not have been more than six when I had to sing it at a school concert. I find this record enormously attractive, it is beautifully sung by the way, and I think many others will share my opinion.

MISCELLANEOUS AND DANCE By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

This marks the end of my first year as Miscellaneous and Dance reviewer, and I'm glad to note that, come skiffle, go calypso, the general standard of popular music isn't as low as some Jeremiahs would have us believe. That's my impression, anyway, after a year of listening to almost every disc issued that isn't classical in either the serious or jazz sense.

I've never gone into much detail over the average rock-'n'-roll disc, because I honestly believe that one sounds much like another, and that people who go in for that sort of thing aren't likely to read what I write, or even read this journal at all. Also, I feel that the LP and EP discs, generally of a higher standard musically, deserve the space, not the ephemeral "pops" which seem designed for and by people not long having passed their eleven-plus.

One "standard" disc—I venture to predict that the term will soon be out-of-date—that must command attention, however, for its sheer grace and charm is Nixa N15124*. This is by **Johnny Gregory** and his Orchestra featuring trombonist **Laddie Busby** (in *Deep Velvet Rose*) and harpist **Maria Korczynska** (in *Venice*). Both are absolutely delightful melodies, and the perfect antidote to a surfeit of yowling teenagers and squawking saxophones. Another more expensive, but most entertaining disc is Capitol LCT6153 on which is a fine selection of numbers played by **Jackie Gleason** and his Orchestra. At least, it's more of a brass band and solo alto sax, with the usual four rhythm, but it doesn't sound like a brass band in the Crystal Palace meaning of the term. *Velvet Brass* is the title, and velvet it is musically. *September Song* and *Cherokee* particularly pleased me, and I think they will do the same for most listeners. This is another value-for-money disc.

In between the standard and the LP comes a neat little EP by **Norrie Paramor's Orchestra** (Col. SEG7762) of *Skyscraper Serenade*, four New York pictures including a sleepy *Lullaby Of Birdland*, all with a gentle but persuasive beat.

I found *Stringtime* by **Richard Jones** and the Pittsburgh Strings on Capitol T890 rather too laboured by comparison, and the choice of romantic tunes didn't seem very inspired. Nor did those on **Stephane Grappelly's** LP entitled *Time For Romance* on Felsted PDL85038, and his wailing glissandi wore me down after a few numbers. I found greater pleasure in the unaffected trumpet playing of **Arne Lamberth** on Philips BBL7214. A *Trumpet In Love* is the title, and while it is certainly a pleasant sound, it seems there is rather a lot of it for a 12-inch LP.

Full marks once again for the best sleeve-note (and a truly dignified, attractive sleeve design) goes to Mr. Peter Gammond, who made me laugh aloud when reading his truly witty remarks on **Robert Farnon's** fine Decca (LK4220) of music from *The Highlands*. As Mr. Gammond, himself a Sassenach, points out, there are no bagpipes, no typically Scottish noises, but fine, broad melodies beautifully

played. We know them all, but they have seldom been presented better.

Both **Tony Osborne** (H.M.V. CLP1151) and **Stanley Black** (Decca LK4223) offer piano-and-orchestra records this month; the former is a sleepy affair dedicated to *Lovers In The Dark*, and the latter, a much more lively affair called *For Latin Lovers*. Both are effective, but I admit to being lulled almost to sleep with the H.M.V., while the Decca charmed and invigorated me. While on the subject of Latin music, there is a bit more on Fontana TFE17009 by **Xavier Cugat** and his Orchestra. This has the usual big-band Latin sound.

Among the tunes that get the most plugging on the collections of mood-music this month are *Once In A While* (a nice tune that brings me memories of childhood just before the war, but it crops up more often than its title suggests), *The Very Thought Of You* and *All The Things You Are*. You'll find all these scattered over the romantic selections I've mentioned, and here they are again by **George Evans** and his *Symphony of Saxs* on Decca LK4233. **Edmundo Ros** last month was *Perfect For Dancing*; this is *Great For Dancing*, but not for listening for long. It is not banded, and is obviously designed for more or less non-stop dancing. Mention of **Edmundo Ros** reminds me that on Decca F10988* he and his band play *Colonel Bogey* as a merengue (no, one of those exotic sub-tropical dances, not a sort of cake) and *Isle Of Capri* as a marcha. So far as romance is concerned, it was goodbye to the Isle of Capri when the Latin passion-mongers moved in.

After this, **Joe Loss** and his Orchestra with trumpet, celeste, piano and sax. soloists sound positively cool, even a bit mid-'thirties-ish, especially in *I Could Write A Book* (H.M.V. POP447*), and perhaps the titles on POP448* are presented in more modern and more interesting style. The same label (POP456*) gives us another chunk of solid British-style Dixieland from **Sid Phillips** and his Band, in *Varsity Drag* and *The Lolly Rag*, which has a lot of deliberately corny clarinet and is not up to standard as a result. The Phillips men accompany the **Deep River Boys** on H.M.V. POP449* in *Not Too Old To Rock And Roll* and *Slow Train To Nowhere*, which latter number has original lyrics, though the former has a lot of corny oo-be-oo-be-oo-be stuff that I could well do without. The band still gives Dixieland support, rather out of place, surely. I'd as soon have this sort of pseudo-Dixie from folk like **Joe "Fingers" Carr**, who gives four such performances on a standard disc (Cap. CL14835*). *Dominique* occupies one side, and is very like *Chicago*, and the other three are on the reverse, with lots of tinkly piano.

The queen of the knocked-out piano, **Winifred Atwell**, reappears with her *Other Piano in Raunchy* and *Dugga Dugga Boom Boom*, whatever either title may mean, on Decca F10987*, both likely to appeal to those who look for nothing more than the simplest of tunes, while **Tony Crombie** and his *Rockets* produce an ugly pair of rasping tenor sax efforts on Col. DB4076* under the titles *Town Special* and *Dumplin's*. I notice a contemporary,

devoted to popular records, glories in the fact that these have little or no melody, and proceeds to rave over them. To each his own; they are beyond me. The pile-driver rhythm may "send" some, as may the off-beat handclaps and tuba on **Plas Johnson's** tenor sax solos on Cap. CL14836*, though these are a little easier on a poor reviewer's ear!

I usually try to play something a little more soothing after encounters like these (I mention them in case anyone thought that the Crombie record was up to the standard of his *Sweet Beat* LP a few months ago), and chose the **Johnny Pate** Quintet on Parlo. R4404* in *Swinging Shepherd Blues* and *The Elder*, both neat, mellow and tuneful flute solos with rhythm. These are better recorded than the similar titles by the composer, **Moe Koffman**, on London HLJ8549*. Another very attractive pair of records of the same tune, *Bewitched*, are Decca F10986*, which is a mellow tenor sax solo by **Betty Smith**, backed by her good-enough-for-teeners explanation of *Hand Jive*, and Cap. CL14839*, a massed guitar chorus by **Les Paul**, wistful and tasteful, backed by a more robust but not less appealing—and British—number (by Hans May), *The Night Of The Fourth*.

I very much enjoyed the "night-wind" muted strings effect in **Nelson Riddle's** record of *I'm Getting Sentimental Over You*, which also has tinkly piano and harp in up-tempo, and is backed by some pleasant whistling in the theme from the film "The Girl Most Likely". These are on Cap. CL14827*; the same label presents **Les Baxter** conducting *Bonjour, Tristesse* in Latin style (but gentle) with soprano sax, and a haunting thing with big strings sound and an old piano, *A Farewell To Arms* (CL14840*). **Skinney Ennis** (M.G.M. EP634) gets the booby prize for the deadead recording, the most breathless vocals delivered in a sort of Peter Lorre voice, and the generally enervated atmosphere surrounding such numbers as *Got A Date With An Angel* and *It's Only A Paper Moon*, and **Will Glahé** with his assorted accordions, xylophones and other instruments winds up the instrumentals with a breath of Alpine air and a German chorus in *Sweet Elizabeth* and *Tavern In The Town* on Decca F10994*.

The vocals, as I suggested at the beginning of this article, do include a high proportion of ugly cheap yells, but they also include such fine things as the four old-world favourites by **Michael Holliday** on Col. SEG7761 (*Just A-Wearyin' For You* and *If I Can Help Somebody* are two of them), and two more on DB4087* by the same artist (*Rooney*, from the Irish-plotted film) and *In Love*, a natural successor to *The Story Of My Life*. And from the past of 1932 comes the voice of the young **Bing Crosby** (and on two, the **Mills Brothers** as well), with some splendid accompaniments, especially *Some Of These Days*, which must be Bing's finest rhythmic record (Philips BBE12142).

Among the modern singers, too, there is an excellent record by **Matt Monro** (Fontana H110), of *The Golden Age* and *I'll Never Be A Sweetheart*, though the latter is a corny waltz with Hawaiian guitars; this singer has an easy, silky voice and good style. So has **Johnny Mathis**, whose *Wonderful, Wonderful* and other songs are included on Philips BBE12156. I think these were made some months ago; his more recent records show greater polish and maturity, but these are good.

I liked the neat extra chorus on **Somethin' Smith's** Fontana EP (TFE17008) of *Ma, Cecilia* and other oldies, and I award a special medal to the artistic performances of *Winter Wonderland*, *Button Up Your Overcoat*—especially this one, which amused me vastly—and others by the **Ray Charles Singers** on M.G.M.

EP630. All four on this are just great—play them and see why. The same label presents some film memories by **Howard Keel** and **Kathryn Grayson** from "Kiss Me, Kate" (EP627); and by **Fred Astaire** and **Anita Ellis** from "The Belle Of New York" (EP628), including the popular *Bachelor's Dinner Song*. There is also, on EP632, a set of four good-clean-fun numbers by the real-life husband-and-wife team of **Betty Garrett** and **Larry Parks**.

Turning for a moment to things British, there is a curious but very convivial EP on Col. SEG7760 called *Saturday Night At The Crown*, on which **Michael Sammes** and beery chorus sing (with suitably crude band accompaniment) this and other Cockney songs of, I would say, rather limited appeal, and on H.M.V. 7EG8307, the late **Jack Buchanan** is remembered in a most comprehensive and well-recorded selection of his best-known songs. A most timely reissue, though it's a pity we can't have more like this during the lifetime of great artists like Jack Buchanan.

THE MONTH'S CHOICE

John Gregory	Nixa N15124
Jackie Gleason	Cap. LCT6153
Robert Farnon	Decca LK4220
Johnny Pate	Parlo. R4404
Ray Charles Singers	M.G.M. EP630
Jack Buchanan	H.M.V. 7EG8307
Diane Todd	Decca F10993
Tommy Collins	Cap. CL14838

There are a number of records from the film "Six-Five Special" (and to celebrate the first anniversary of the B.B.C.-TV show), but the most attractive of them is, I would say unquestionably Decca F10993* on which **Diane Todd** sings *It's A Wonderful Thing To Be Loved* and *You Are My Favourite Dream*. If this is the sort of talent our young artists can produce, we need not fear. I fairly drank in the sweet, rich contralto tones of this gifted artiste.

Other examples of numbers from this film are *Ever Since I Met Lucy*, another rocker, by **Jimmy Lloyd** (Philips PB795), backed by *The Prince Of Players*, one of those pseudo-religious things; and *I Had A Dream*, by **Russ Hamilton** (Oriole CB1404*), which is more his style than the maudlin lullaby, *Little One*, on the reverse.

Among the skiffers and other essentially youthful artists we have the **Bob Cort** Skiffle Group in some vulgar and rowdy numbers on Decca F10989*; **Johnny Duncan** in four reissues on Col. SEG7753 and two new numbers (for him) on Col. DB4074*—*Goodnight, Irene* and *If You Love Me, Baby*; some little girls called **The Blossoms** in *Mose On* and *He Promised Me* (Cap. CL14833*); a positive orgy of teenage talent on Decca LF1300 called *Rockin' At The Two P's*, apparently recorded in that famous coffee-bar, without scrolls and with lots of applause; and a peculiar thing on Decca F10990* by **Little Johnny** and the Teenagers, barely intelligible, and just too juvenile, *Baby Lover*, written by **Bob Merrill**, who appears on Col. DB4086* in two more rather cheap numbers of his, *Jump When I Say Frog* and *Nairobi*. **Tommy Steele** adds this last-named number to his repertoire on Decca F10991*, with a chorus of children. Great, if you like this particular style.

I would now like to mention the somewhat more adult recordings. **Fa-rah Kitt** has two new numbers on R.C.A. 1037*, *Take My Love* and *Proceed With Caution*, both overladen with sex, while at the extreme opposite side, **Teddy and Pearl** (Johnson and Carr respectively) make homely, sweet if rather over-recorded music with *Sweet Elizabeth* and *Never Let Me Go* (Nixa N15123*). Somewhere between the

two styles, **Rosemary Clooney** (Philips PB792) sings a suitable number, *Love And Affection*, and a rather too tearful opus, *I Can't Stop Crying*, while her British opposite number, **Maxine Daniels**, sings a vocal version of Glenn Miller's famous *Moonlight Serenade*, and revives a real oldie, *I Never Realised* (Oriole CB1402*).

Vic Damone takes a grown-up view of *Junior Miss* and *The Gift Of Love* (Philips PB788), very tender and sympathetically done; **Steve Martin** (Philips PB790) and **Roy Hamilton** (Fontana H113) are both unnecessarily lachrymose and/or throaty; and it was thus all the more pleasant to come across the lackadaisical philosophy of **Tommy Collins** on Cap. CL14838* in *All Of The Monkeys Ain't In The Zoo* and especially *Think It Over*, Boys, even if the latter is a bit cynical towards marriage matters.

Hill-billy humour of this sort may not appeal to everyone, but it got across to me more easily in this form than did that of **Clinton Ford** on Oriole CB1425*, who sings *Sweet Sixteen*, very similar to *Singin' The Blues*, and *Eleven More Months And Ten More Days*, now a rocker instead of the six-eight one-step it used to be. The same label also presents four sides by **Father Aimé Duval**, S.J., who with his own guitar accompaniment and wide vibrato, not to mention an engaging accent, sings some unusual modern hymns, of his own composition. *London Airport* is particularly interesting. The numbers are Oriole CB1422* and CB1423*.

The long-established favourites continue to be represented by symposia of their best work on LPs. Such artists as **Frank Sinatra** (Cap. LCT6152 and EAP-1-653) offer songs for the lonely and for swingin' lovers respectively (what is a swingin' lover, by the way?) and **Doris Day** (Philips BBL7175) has a set of her old and not-so-old film successes. Capitol also have a hotch-potch of some of their alleged best-sellers on T9103, by such assorted folk as **Stan Kenton**, Nat "King" Cole and **Clyde McCoy** and on Nixa NPT19022, you can buy a pretty representative collection of that company's best 1957 hits by people such as **Lonnie Donegan**, **Petula Clark** and **Gary Miller**.

Tony Bennett is surely this month's most-recorded singer, for he has two good numbers on Philips PB786 (*I Never Felt More Like Falling In Love* and *Love Me, Love Me, Love Me*); four of his 1957 hits on BBE12159; and a showcase set on BBL7138 which includes, amongst other things, an up-to-date *Always* that ruins the tenderness of this waltz. **Sarah Vaughan** and **Billy Eckstine** handle this and other top-rate Irving Berlin ballads much more attractively on Mercury MPL6530, and **Red Buttons** and his Japanese partner **Miyoshi Umeki** have a pleasing duet in *The Mountains Beyond The Moon* (Mercury MT188*); the reverse being an ordinary rocker.

All that remain now are a strangely wistful record by the Punchinello Goon, **Spike Milligan** (Parlo. R4406*), *It'll I Find My Love Today?* and, from the film "Lady At The Wheel", *Wish I Knew*; a rousing Confederate Army style marching chorus, *Red River Rose* (by *Lay Down Your Arms* out of *Yellow Rose Of Texas*) and *Catch A Falling Star*, sung with pseudo-American accents by **Wally Stott's** chorus, with his Orchestra, on Philips PB796*, and a refreshingly sweet set of Latin songs by **Carmen Barros**, without too much accent on sex, on Vox VX1290.

I have also received a package of Lingala dialect records by native African artists on H.M.V. LON1025/7 and LON1054/9 inclusive. These are interesting, as they show the origins of our rumba, samba and other "Latin" dances, but not, as some historians have it, of jazz.

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Mozart

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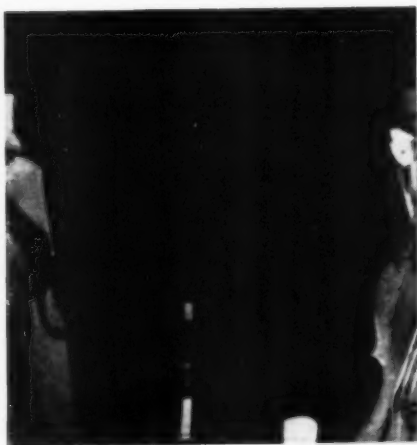


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Der Rosenkavalier

Richard Strauss

Marschallin . . . Elisabeth Schwarzkopf
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The Philharmonia Orchestra

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★Count Basie and his Orchestra

*** *Jumpin' At The Woodside* (Basie); *How High The Moon?* (Morgan Lewis); *Bleep Blop Blues* (Basie); *Flute Juice* (Wilkins); *One O'clock Jump* (Basie). All (b) (Columbia Clef EP SEB10083-11s. 10d.)

*** *I Don't Like You No More* (Colocrai, Randazzo) (V) (a); *Jamboree* (Wilkins) (a) (Columbia Clef LB10077-7s. 4d.)

(a)—Basie (pno); Bill Graham, Marshall Royal (altos); Frank Foster (sax); Frank Wess (sax, flute); Charlie Fowlkes (bar); Wendell Culley, Renauld Jones, Thad Jones, Joe Newman (tpis); Henry Coker, Bill Hughes, Benny Powell (tubs); Freddie Greene (gtr); Eddie Jones (bass); Sonny Page (drs); Joe Williams (voc). 1955. U.S.A. (Am. Norman Granz.)

(b)—Same personnel, without Williams. September, 1956. At a Norman Granz jazz concert, Gothenburg, Sweden. (Do.).

Although the sleeve-note implies that the tracks on the EP were recorded at a London concert (the American LP from which they are taken is called "Basie In London") they were actually made while the Basie orchestra was in Sweden. Fast, rousing performances on the whole, *Jumpin' At The Woodside* is mostly taken up by a cutting contest between the two Franks (Wess and Foster) and *Moon* has alto solos from both Marshall Royal and Bill Graham. The wildest track of all is *Bleep Blop Blues*, which Basie often used as an opening number at his concerts. A very brief *One O'clock Jump* finds the band at its most relaxed and swinging.

The 78-r.p.m. is less distinguished. *Jamboree* turns out to be one of Ernie Wilkins' more humdrum scores, with scarcely any solo-playing. Joe Williams sings all the way through *I Don't Like You No More*, a rather dull number. I am afraid very second-best Basie. E.J.

Sleeve Note: Anonymous. No date. Mostly an eulogy, but some information is given.

★Ray Bauduc-Nappy Lamare Dixieland Band

"Riverboat Dandies"

*** *Walking With The King* (Margery and Freddie Harris) (V); *Do You Know What It Means To Miss New Orleans?* (Louis Alter); *Dardanella* (Bernard, Black, Fisher); *Riverboat Shuffle* (Dick Voynow) (Capitol EP EAP1-877-12s. 10d.)

Bauduc (drs); Lamare (bjo, gtr, voc); Eugene Bolen (cl); Martin Peppie (tp); Rolly Furnas (tub, voc); Don Owens (pno); Ray Leatherwood (bass). March, 1957. Hollywood. (Am. Capitol.)

Polite, well-mannered Dixieland music of no special significance except for the neat breaks in *Riverboat Shuffle* (though why that absurd vocal one towards the end, I wonder?). I found the yelling in the first number rather distasteful; it brings the spirit of vaudeville into a spiritual. *New Orleans* drags rather. *Dardanella* ranks as the best of the four, featuring some neat piano by Don Owens. O.K.

Sleeve Note: Anonymous. Rather a blurb, in travelogue style.

★Serge Chaloff-Boots Mussulli

"Serge And Boots"

*** *You Brought A New Kind Of Love To Me* (Fain, Kahal, Norman); *Zdot* (Chaloff); *Oh, Baby* (T. Murphy); *Love Is Just Around The Corner* (Sid Robin, Lewis Gensler); *Easy Street* (Allen, Rankin, Jones); *All I Do Is Dream Of You* (Brown, Freed). All (a)

"Chaloff Tells The Fable Of Mabel"
The Fable Of Mabel (Twardzik) (c); Sherry (Mariano) (c); Slam (Mariano) (c); A Salute To Tiny (Pomeroy) (c); Ennie Meenie Minor Mode (Mariano) (c); Let's Jump (Al Killian) (b) (Vogue 12 in. LP LAE12052-38s. 3d.)

(a)—Mussulli (alto); Chaloff (bar); Russ Freeman (pno); Jimmy Woode (bass); Buzzy Drootin (drs). March, 1954. Boston, U.S.A. (Am. Storyville.)

(b)—Chaloff (bar); Charlie Mariano (alto); Herb Pomeroy (tp); Dick Twardzik (pno); Ray Oliveri (bass); Jimmy Zitano (drs). October, 1954. Do. (Do.)

(c)—Personnel as for (b), plus Varty Haritonian (tr); Nick Capazutto (tp); Gene Di Stachio (tub). Same session.

† Dates given on labels and sleeve for all these tracks contradict each other. In the case of the (a) track the date given on the label (March, 1954) is believed to be correct. In the cases of the (b) and (c) track dates on both label and sleeve seem to be incorrect. It is

JAZZ AND SWING

Reviewed by

BOB DAWBARN, CHARLES FOX,
EDGAR JACKSON, OLIVER KING

believed that the date should be as given in the forgoing details.

When Serge Chaloff died last August he was only thirty-three. Every year from 1949 until 1953, when Gerry Mulligan stole his crown, Chaloff topped the baritone section of the American "Metronome" poll. He had worked in the controversial Boyd Raeburn orchestra and was one of the famous "Four Brothers" in the band Woody Herman formed in 1947. But for the last ten years or so of his life he was a sick man. He had already been in hospital for a long period when he undertook these two sessions.

On the earlier date he plays virile, free-swinging jazz. In fact his solos in *New Kind Of Love* and *Easy Street* must rank among his finest. Boots Mussulli contributes easy-flowing alto choruses and only Russ Freeman sounds rather unenterprising.

With the exception of *Let's Jump* (a light-hearted treatment of Al Killian's riff-tune) the remaining tracks are more complex. *The Fable Of Mabel*, a witty, satirical musical portrait of a woman "who loves men, music and her silver saxophone that played counterpoint", is split into three short movements—*New Orleans*, *Classical* and *Not Too Sad An Ending*. This intriguing little work was written by Dick Twardzik, who plays brief but unconventional piano solos on some of the other tracks. Less than a year later, incidentally, Twardzik died in Paris while touring Europe with Chet Baker. Sherry uses the front-line only (without any rhythm section) and features some ingenious scoring by Charlie Mariano. Other tracks give scope for lyrical trumpet work by Herb Pomeroy and biting, sometimes slightly incoherent alto playing by Mariano. But Chaloff himself sounds far less relaxed on this session, his solos more tentative in style and often lacking inventiveness. C.F.

Sleeve Note: Alun Morgan. Excellent.

★June Christy

"Gone For The Day"

*** *It's So Peaceful In The Country* (Alec Wilder) (a); *When The Sun Comes Out* (Harold Arlen, Ted Koehler) (c); *It's A Most Unusual Day* (Jimmy McHugh, Harold Adamson) (b); *Interlude* (Pete Rugolo, Bob Russell) (a); *Love Turns Winter To Spring* (Matt Dennis, Frank Killduff) (b); *When You Awake* (Henry Nemo) (c); *Lazy Afternoon* (John La Touche, Jerome Moross) (a); *When The World Was Young* (Philippe, Gerard, Mercer) (c); *Gone For The Day* (Bob Cooper, Bob Russell) (c); *Lost In A Summer Night* (Andre Previn, Milton Raskin) (a); *Give Me The Simple Life* (Rube Bloom, Harry Ruby) (b); *Love's Got Me In A Lazy Mood* (Eddie Miller, Johnny Mercer) (b) (Capitol 12 in. LP T902-38s. 84d.)

June Christy (voc) acc. by Pete Rugolo directing: (a)—Bud Shank (flute); John Cave (French horn); Howard Roberts (gtr); George Callender (drs); 13-piece string section; harp. 18/8/1957. U.S.A. (Am. Capitol.)

(b)—Milt Bernhart, Herbie Harper, Pullman "Tommy" Pederson, George Roberts, Frank Rosolino (tubs); Ben Aronov (pno); H. Roberts (gtr); Red Mitchell (bass); Bernie Mattonson, Alvin Stoller (drs). 27/7/1957. Do. (Do.)

(c)—Martin Berman, Bob Cooper, Bud Shank (reeds); Aronov (pno); H. Roberts (gtr); Mitchell (bass); Shelly Manne (drs); 5-piece string section. 15/7/1957. Do. (Do.).

These are hardly jazz performances in the strictest sense of the word. Miss Christy does,

however, have sufficient jazz feeling to appeal to most tastes. The publicist who first called her "The Misty Miss Christy" had a flash of genius. Her voice is indeed "misty" and the cloudy quality is added to an admirable technique and horn-like slurring.

Since her rise to fame with the Kenton Orchestra, June has made many recordings, ranging from very good to downright bad. This is my favourite to date. Choice of material is excellent, consisting mostly of rarely heard but first-rate ballads. The arrangements are sympathetic and we hear flashes of good jazz saxophone from June's husband, Bob Cooper and his fellow West Coast star, Bud Shank. B.D.

Note: June Christy is due in London to give a concert at the Royal Festival Hall on Easter Sunday, April 6th.

Sleeve Note: Anonymous. Inadequate. Merely lists titles and talks vaguely of Miss Christy's talents.

★Buddy Collette

"Man Of Many Parts"

*** *Cycle* (Collette) (a); *Makin' Whoopee* (Walter Donaldson) (b); *Ruby* (Mitchell Parish, Heinz Roemheld) (a); *St. Andrews Place Blues* (Collette) (c); *Cheryl Ann* (Collette) (c); *Sunset Drive* (Collette) (b); *Jazz City Blues* (Collette) (b); *Slappy's Tune* (Collette) (a); *Frenesi* (Domingues) (b); *Santa Monica* (Collette) (a); *Jungle Pipe* (Collette) (c); *Zan* (Collette) (c) (Contemporary 12 in. LP LAC12090-38s. 3d.)

(a)—Collette (alto, tr, cl, flute); William Green (alto); Jewel Grant (bar); Gerald Wilson (tp); David Wells (bass-tp, tub); Ernie Freeman (pno); Red Callender (bass); Max Albright (drs). 13/2/1956. Los Angeles. (Am. Contemporary.)

(b)—Collette (do.); Gerald Wiggins (pno); Gene Wright (bass); Bill Richmond (drs). 24/2/1956. Do. (Do.)

(c)—Collette (do.); Freeman (pno); Barney Kessel (gtr); Joe Comfort (bass); Larry Bunker (bass). 17/4/1956. Do. (Do.).

Buddy Collette is indeed a man of many parts. Known to us chiefly for his work on alto, tenor, clarinet and flute on the best-selling Chico Hamilton albums, he becomes a band leader for the first time with this LP. In addition he claims composer credit for all but three of the twelve tunes. As a composer his talent is hardly exceptional, but, apart from the rather dreary *Cycle*, his tunes are pleasant enough.

For the most part the record presents relaxed melodic jazz with Collette playing extremely well on all four of his chosen instruments. If my personal preference is for his flute playing it is probably because I find his tone more attractive than that of any other jazz flautist. Versatility has been the downfall of many jazzmen, but Collette seems able to make the switch from one instrument to another with the utmost ease and without the tone of any one suffering. Always graceful, he has a flair for melody which gives me a preference for his work on ballads like the magnificent *Ruby* and his own *Cheryl Ann*. The other musicians serve mainly as a background for the leader, but there are pleasant interludes from pianist Freeman, guitarist Kessel and Dave Wells on both bass-trumpet and trombone. E.J.

Sleeve Note: Lyle "Spud" Murphy and Buddy Collette. Notes on the tunes by Collette and an excellent appraisal of Collette by Murphy.

★Curtis Counce Group

****Landslide* (Land); *Time After Time* (Jule Styne, Sammy Cahn); *Senor* (Gerald Wiggins, Kenny Clarke); *Mia* (Perkins); *Sarah* (Sheldon); *A Fifth For Frank* (Wiggins, Cal Tjader).
(Contemporary 12 in. LP LAC12073—38s. 3d.)

Counce (bass); Harold Land (tr); Jack Sheldon (tp); Carl Perkins (pno); Frank Butler (drs). 8 and 15/10/1956. Los Angeles. (Am. Contemporary.)

A year ago this was a regular group playing dates on America's West Coast. Led by former Kenton bassist Curtis Counce, it has a more "boppish" flavour than one has come to expect from West Coast musicians. Trumpeter Jack Sheldon, twenty-seven, has been previously recognised chiefly for his work with Howard Rumsey's Lighthouse All-Stars. Despite a rather flat tone he has a technical fluency and occasionally comes up with surprising melodic twists which give signs of great promise. Tenorist Harold Land still shows signs of the early influence of Coleman Hawkins and Lucky Thompson. He is at his best on the ballads like *Time After Time*. The rhythm section, urged by Counce's bass, has a sprightly bounce and Counce also has interesting solo moments.

For those, like myself, who will run ten miles to avoid a drum solo, Frank Butler's feature is saved until the last track, *A Fifth For Frank*, making it simple enough to remove the needle in time. E.J.

Sleeve Note: Lester Koenig. Excellent with recording data in full and notes on the individual musicians.

★Dazzling Jazz

- "Traditional"
- ****Louis Armstrong Hot Five: Put 'Em Down Blues* (Elise J. Bennett) (V) (a)
 - ****New Orleans Wanderers: Papa Dip* (Louis Armstrong) (b)
 - ****Bix Beiderbecke Gang: Goose Pimples* (Jo Trent, Fletcher Henderson) (c)
 - ****McKenzie-Condor's Chicagoans: China Boy* (Dick Winfree, Phil Bouteffe) (d)
 - ****Bobby Hackett Orchestra: That Da Da Strain* (Medina Dowell) (e)
 - ****Bud Freeman Chicagoans: Jack Hits The Road* (Dave Bowman) (V) (f)
 - ****Sidney Bechet: What A Dream* (Bechet) (g)
 - ****Turk Murphy Band: Mandy, Make Up Your Mind* (George W. Meyer, Arthur Johnston)
 - ****George Wettling Jazz Band: Buckin' For Buck* (Wettling)
 - ****Rampart Street Paraders: My Monday Date* (Earl Hines) (h)
 - ****Eddie Condon All Stars: Duff Campbell's Revenge* (T. Murphy) (i)
 - ****Jimmy Dorsey Jazz Band: Struttin' With Some Barbecue* (Louis Armstrong) (j)
(Philips 12 in. LP BBL7207—37s. 6½d.)

Discographical details as per sleeve, except:
(c)—Sleeve lists also Bernie Billings (tr) and Eddie Condon (bjo). They are believed to have been at the session, but are inaudible, and it is likely neither played on this track.

(f)—Sleeve lists Dorsey as alto and cb, but he plays only cb. Correct spelling of Carey is Carey.
Previous issues (f deleted): (a) Columbia DB3524f, SCM5142f; (b) DB2920f; (c) Parlophone R127f, R2465f, 33S1065; (d) R1023f, Philips BBL7001; (f) R2820f, 33S1010f; (g) Philips BBE12109; (h) BBL7112, BBE12081; (i) BBL7131, BBL7145; (j) 33S1062f.

"The Big Sound"

- ****Jimmie Lunceford Orchestra: Uptown Blues* (Lunceford) (d)
- ****Count Basie Orchestra: One O'Clock Jump* (Basie) (e)
- ****Charlie Barnet Orchestra: Skyliner* (Barnet)
- ****Gene Krupa Orchestra: After You've Gone* (Turner Layton) (a)
- ****Woody Herman Orchestra: Four Brothers* (Jimmy Gifford) (f)
- ****Duke Ellington Orchestra: How Could You Do A Thing Like That To Me?* (Original title *Sultry Serenade*) (Tyree Glenn, Ellington) (c)
- ****Les Brown Orchestra: I've Got My Love To Keep Me Warm* (Irving Berlin) (b)
- ****Les Elgart Orchestra: Perdido* (Juan Tizol)
- ****Neal Hefti Orchestra: Little Pony* (Hefti)
- ****Jay And Kai Trombone Octet: The Continental* (Con Courard Herb Magidson)
- ****Pete Rugolo Orchestra: Come Back, Little Rocket* (Rugolo) (h)
- ****Ray Conniff Orchestra: 'S Wonderful* (Gershwin) (i)
(Philips 12 in. LP BBL7206—37s. 6½d.)
- (b)—Krupa (drs); Clint Neagley, Mascagni Ruffo (adns); Walter Bates, Sam Musiker (trrs); Roy Eldridge, Torg Halten, Norman Murphy, Graham Young (tps); John Grassl, Jay Keliber, Babe

Wagner (tmb); Bob Kitis (pno); Ray Biondi (tr); Buddy Bastien (bass). 5/9/1941. New York. (Do.).
(e)—Brown (leader); Mark Douglas, Stephen Madrick, Ted Nash, Edwin Scherr, Butch Stone (trrs); Bob Higgins, Ray Linn, Fred Muller, Don Paladino, Jimmy Zito (pns); Don Boyd, Clyde Brown, Warren Brown, Ray Klein (tmb); Geoffrey Clarkson (pno); Trefoni Rizzi (tr); Bob Leininger (bass); Dick Shanahan (trs) 16/9/1946. U.S.A. (Do.).
(f)—Ellington (pno); Jimmy Hamilton (cl, tr); Johnny Hodges, Russell Procope (alts); Al Sears (tr); Harry Carney (bar); Wilbur Bascome, Shelton Hemphill, Ray Nance, Francis Williams (tps); Lawrence Brown, Tyree Glenn, Claude Jones (tmb); Fred Guy (tr); Oscar Pettiford (bass); Sonny Greer (trs). 6/10/1947. Do. (Do.).
Discographical details for remaining tracks as (E. and O.E.) on sleeve.

Erroneously stated on label and sleeve to be *Let's Dance* by Benny Goodman's Orchestra.
Previous releases (f deleted): (a) Columbia DB2454f, 33S1064f, Fontana TFL5001; (b) TFL1500; (c) DB2623f; (d) Parlophone R282f, Philips BBL7037; (e) R2951f, TFL5001; (f) DB2532f, BBL7123.

"Modern"

- ****Ruby Bruff All-Stars: Here's Freddy* (Bruff)
- ****Al John-Gene Quill Saxophone Group: Shazam* (Cohn) (a)
- ****J. J. Johnson Quintet: Undecided* (Charlie Shavers) (b)
- ****Ray Bryant Trio: Well, You Needn't* (Theonious Monk) (c)
- ****Seldon Powell: Stoolie* (Powell) (d)
- ****Jazz Messengers: It's You Or No One* (Jule Styne)
- ****Dave Brubeck Quartet: I'm In A Dancing Mood* (Maurice Siegel, Al Goodhart, Al Hoffman)
- ****Conte Candoli: T.N.T.* (Kahn) (e)
- ****Horace Silver Quintet: Hank's Tune* (Hank Mobley)
- ****Hank Jones: Kookin' In The Kitchen* (Osie Johnson)
- ****Miles Davis Quintet: Tadd's Delight* (Tadd Dameron)
(Philips 12 in. LP BBL7208—37s. 6½d.)

Discographical details as per sleeve, except:
(a)—For Ernie Casares read Caceres.
(b)—Recording date should read 27/7/1956.
(c)—Do. 11/5/1956.
(d)—Delete Candoli, Cleveland, Quill from personnel. Recording date should read 27/7/1956.
(e)—Delete Cleveland, Powell, Quill from personnel.

Together these three LPs have thirty-five tunes played by as many different groups and

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space considerations make it impossible to list complete discographical details. Instead, as the next best thing, are given the personnels that are not shown on the sleeves and the necessary corrections for others which have errors. For the same reason it is impossible to review the items individually, but to supplement the star ratings (allotted by O.K. for the "Traditional" disc) which it is hoped will be good guides, here are a few general notes:

The same mistake that occurred on the "Basie, Brown And Benny" LP (Fontana TFL5001, reviewed February) happens again in the "Modern" set—the track listed on both label and sleeve as Benny Goodman's *Let's Dance*, is in fact *After You've Gone* by Gene Krupa's Orchestra. Having now definitely confirmed this, I have made the necessary alteration in foregoing details, but Fontana may correct their error when they repress the record.

The main trouble, however, with both the "Big Sound" and "Traditional" sets is that in trying to sit on too many stools they only manage to fall between them.

Considered separately, most of the tracks on the "Big Sound" range from good to very good of their various kinds. But the set covers from 1939 to 1956, and it is difficult to imagine those most partial to the sincere jazz of 1939 Lunceford, 1942 Basie or even 1947 Ellington willing to pay their money to be saddled also with what they will call Gene Krupa's 1941

gallery-fetching swing, or the 1955 and 1956 primarily dance hall music of Les Brown, Les Elgart and (on this record) Neal Hefti, Pete Rugolo and Ray Conniff, good as much of it is of its type, or Woody Herman's famous 1947 *Four Brothers*, let alone J. J. Johnson's 1956 *The Continental*, because these are too modern in conception for Basie and Lunceford devotees. The set tries to cater for four different tastes, consequently it is likely fully to satisfy none.

"Traditional" covers an even longer period—thirty years, from 1926 to 1956. The result is that while some of it is genuinely "trad," jazz the rest is synthetic. As O.K. writes: "This peculiar curate's egg can surely appeal only to those whose taste is so wide as to be quite indiscriminating, those who want just one or two of the tracks and are wealthy enough not to mind having to pay also for the rest, or those who just want to have one example of each of the groups in the collection."

"Modern" is likely to prove the most successful of these three so-called "Dazzling Jazz" albums, for the simple reason that it covers only one year (1956), and, despite one or two doubtful selections, is on the whole a well-chosen collection. E.J.

★Leonard Feather and his All Stars

"From Beverly Hills"

- ****The Goof And I* (Al Cohn) (a); *Beverly Hills* (Feather); *East Coast-West Coast* (East Side-West Side) (original title *Sidewalks Of New York*) (Lawlor, Blake)
(M.G.M. EP EP631—11s. 14d.)

Buddy Collette (tr, alto, flute); Bob Enevoldsen (tr, valve-tmb); Don Fagerquist (tp); Andre Previn (pno, in (a) viborins); Pete Rugolo (arr., behind flute solo in (a) pno); Curtis Counce (bass); Stan Levey (drs). 1956. Hollywood. (Am. M.G.M.).

Chief interest here lies in an instrument called the viborins which is featured in *The Goof And I*. It is, in fact, a vibraphone played from a keyboard instead of with the usual mallets. The result is obviously that the player can play up to ten notes at once. Whether or not this constitutes an advance remains in doubt after Andre Previn's use of the viborins—it merely sounds like five men all playing on one vibraphone at once.

Previn's work on piano is, however, responsible for most of the best music on this EP, although he receives good support from Collette's flute and tenor. Assembled by New York critic Leonard Feather, the group also includes competent, if rarely exciting, soloists in Fagerquist and Enevoldsen. The arrangements by Pete Rugolo are all rather polite and the performances lack attack. B.D.

Sleeve Note: Leonard Feather. A trifle over-enthusiastic, otherwise excellent.

★Firehouse Five Plus Two

"For Lovers"

- ****What Is This Thing Called Love?* (Cole Porter); *Girl Of My Dreams* (Clapp, Kalua); *I Can't Give You Anything But Love* (Jimmy McHugh); *My Honey's Lovin' Arms* (Meyer, Ruby); *The Love Nest* (Hirsch, Harbach); *I Can't Believe That You're In Love With Me* (McHugh); *Love Is Just Around The Corner* (Leo Robin, Lewis Gensler); *My Cutie's Due At Two-To-Two To-day* (Hibo, Von Tillet, Robin); *I Love My Baby* (Warren, Green); *Careless Love* (Handy); *I Love You Truly* (Carrie Jacobs-Bond); *Love Songs Of The Nile* (Freed, Brown).
(Good Time Jazz 12 in. LP LAG12074—38s. 3d.)

George Probert (sop); Danny Algire (tp); Ward Kimball (tmb); Frank Thomas (pno); Dick Roberts (bjo); Ed Penner (uba); Jim MacDonald (trs). 23/9/1955, 19/12/1955, 21/1/1956. Los Angeles (Am. Good Time Jazz.).

Were it not for the fact that most of these numbers are fast, even *Careless Love* being on the up-tempo side, I'd give this disc higher rating, for it is as natural and uncontrived as a sea-breeze, and as invigorating. These Firehouse lads usually turn out bright, tuneful music, and they don't mind a little kidding (Guy Lombardo comes in for some in *Girl Of My Dreams*) and musical effects that would make the modernists

don their dark glasses and exit shuddering. The rot set in for jazz when it forgot how to laugh and make others laugh, which is why I say thank heaven for the Firehouse Five Plus Two. O.K.

Sleeve Note: Lester Koenig. Amusing, informative and homely.

*Herb Geller

****Love Is Like A Turtle* (Geller) (b); *Sweet Vinegar* (Geller) (b); *Sleigh Ride* (Leroy Anderson) (a); *Silver Rain* (Geller) (a); *Alone Together* (Arthur Schwartz) (a); *Happy Go Lucky* (Jimmy McHugh) (a); *Days I Never Knew* (Lorraine Geller) (b); *Domestic Harmony* (Geller) (b); *Breaking Through The Sound Barrier* (Geller) (a); *Kahagon* (Geller) (a); *You Stepped Out Of A Dream* (Nacio Herb Brown) (a); *A Room With A View* (Noel Coward) (a) (EmArcy 12 in. LP E/L1268—35s. 104.)

(a)—Geller (alto); Lorraine Geller (pno); Curtis Counce (bass); Larry Marable (drs). August, 1954. U.S.A. (Am. EmArcy).

(b)—Geller (alto); L. Geller (pno); Leroy Vinegar (bass); Eldridge Freeman (drs). August, 1955. Do. (Do.).

All this comes from the time when the even now not yet thirty Herb Geller was being looked upon as one of the best of the up-and-coming modern jazz altoists. He deserved his reputation. Most of the time this LP shows him as a probing, inventive and forceful player. *Alone Together* is a notable example of his ability to keep his original ideas flowing; the ballad *Silver Rain* is a pleasing sample of his ability to write an attractive melody.

Pianist Lorraine Geller is his wife. She is hardly conspicuous for a great imagination, but swings along nicely in the rhythm sections, both of which support Geller well. E.J.

Sleeve Note: Anonymous. Usefully informative, critically fair.

*Terry Gibbs

****Seven Come Eleven* (Charlie Christian, Benny Goodman); *Lonely Dreams* (Gibbs); *Dickie's Dream* (Count Basie, Lester Young); *Imagination* (Jimmy Van Heusen); *King City Stomp* (Gibbs); *Pretty Face* (Gibbs); *The Continental* (Herb Masdon, Con Conrad); *Bless My Soles* (Gibbs); *Nutty Notes* (Gibbs) (EmArcy 12 in. LP E/L1268—35s. 104.)

Gibbs (vib, pno); Terry Pollard (pno); Herman Wright (bass); Nils-Bertil Dahlander (drs). Probably Spring, 1955. U.S.A.

Terry Gibbs may not swing as much as Lionel Hampton, but his approach to jazz is very similar. He plays his vibraphone with light-hearted ease and simplicity, even if *Imagination* does find him weaving slightly more intricate patterns than usual and *Nutty Notes* does turn out to be a fast flag-waver. The Hampton influence extends to the point of Terry sitting at the piano stool during *Seven Come Eleven* and hammering out some two-fingered choruses.

Pianist Miss Terry Pollard is a pleasant, if unadventurous soloist; Herman Wright a good, swinging bassist; while behind the drums sits that talented Swedish musician, Nils-Bertil Dahlander, who since he settled in the U.S. has been calling himself Bert Dale. These musicians back up Gibbs admirably, yet the music they create together lacks colour and dynamics. There is nothing here that stays long in the memory. C.F.

Sleeve Note: Anonymous. No dates, otherwise adequate.

*Urbie Green and his Big Band

****All About Urbie Green* (a); *Cherokee* (Noble) (r); *I Ain't Got Nobody* (Spencer Williams) (b); *Stella By Starlight* (Victor Young) (b); *Little John* (Carisi) (b); *With The Wind And The Rain In Your Hair* (Jack Lawrence, Clara Edwards) (a); *'Round Midnight* (Thelonious Monk) (r); *Sleep* (Leiber) (a); *Soft Winds* (Jackson) (a); *Springville* (Carisi) (r); *Plain Bill* (From Blueville) (Carisi) (b); *Home* (Van Steeden, Jr., Clarkson) (b) (H.M.V. 12 in. LP CLP1158—35s. 104.)

(a)—Green (vib); Hal McKusick (alto); Ray Beckenstein, Al Cohn (trss); Sol Schlinger (bar)

Johnny Carisi, Nick Travis, Joe Wilder (trss); Jack Satterfield, Chauncey Welsh (trss); Bill Barber (uba); Dave McKenna (pno); Jack Lesberg (bass); Osie Johnson (drs). 31/7/1956. U.S.A. (Am. ABC-Paramount).

(b)—Same personnel, except Jack Green (vib) replaces Satterfield. 3/8/1956. Do. (Do.).

(c)—Green (vib); McKusick (alto); Beckenstein, Cohn (trss); Danny Bank (bar); Carisi, Doc Severinsen, Phil Sunkel (trss); Lou McGarity, Red Peer (uba); Don Butterfield (uba); McKenna (pno); Vinnie Burke (bass); Johnson (drs). 23/8/1956. Do. (Do.).

All arrangements by Johnny Carisi, except 'Round Midnight, which is by Al Cohn.

With this record we welcome to this column the American ABC-Paramount label now being handled here by H.M.V.

Although 30-year-old trombonist Urbie Green had made his name in "modernist" jazz company, his roots stem more from the Tommy Dorsey school with occasional touches of Jack Teagarden. These performances are frankly, to use the unkindest word known to jazzmen, commercial. The arrangements are unimaginative and often dated. Green's playing is always immaculate and tasteful, but lacks excitement except for rare flashes on *Sleep* and *Plain Bill*. His technique is phenomenal but the general impression is uninspiring.

The solo work from the star-studded accompaniment is inclined to be disappointing also. There are, however, some excellent passages from McKusick's alto. This is music for those lazy moments with your feet up in front of the fire. B.D.

Sleeve Note: Not yet to hand.

*Hampton-Krupa-Wilson Trio

****The Man I Love* (Gershwin); *Body And Soul* (Johnny Green) (Columbia Clef EP SEB10086—11s. 104.)

Lionel Hampton (vib); Teddy Wilson (pno); Red Callender (bass); Gene Krupa (drs). 2/8/1955. U.S.A. (Am. Norman Granz.)

With bassist Red Callender to help them along, Lionel Hampton, Teddy Wilson and Gene Krupa play two of the numbers they recorded way back in the mid-1930s with Benny Goodman as members of Benny's then epoch-making trio and quartet. Everything is very poised, polished and pretty, but not exactly enterprising or inspiring. Perhaps it hardly could have been in view of the passive ballad mood and slow ballad tempo. E.J.

Sleeve Note: Charles Fox. As polite and complimentary as the music.

*Calvin Jackson

****Rave Notice* (a); *Stompin' At The Savoy* (Edgar Sampson) (a); *Dream* (Johnny Mercer) (b); *You And The Night And The Music* (Arthur Schwartz) (a); *The Touch Of Your Lips* (Ray Noble) (c); *Mine* (Gershwin) (a); *Linger Awhile* (Vincent Rose) (b); *Get Out Of Town* (Cole Porter) (b) (Philips 12 in. LP BBL7107—37s. 64d.)

Jackson (pno); Peter Appleyard (vib); Johnny Elwood (bass); Howard Reay (drs). (a) 27/6/1955, (b) 29/7/1955, (c) 3/8/1955. U.S.A. (Am. Columbia.)

The reason this record has been called "Rave Notice", explains the sleeve-note, is that an earlier LP by the Calvin Jackson Quartet received exceptionally lavish praise in the American press. Well, perhaps I'm just the odd man out, but I can't join in that enthusiastic chorus—as far as the present record is concerned, anyway.

A 39-year-old Philadelphian, Jackson studied at the famous Juilliard School of Music in New York. For a time he worked in Hollywood film studios, but since 1950 he has been leading his own group in Toronto. This record shows however, that although technically a very gifted pianist, able to skim up and down the keyboard like a swallow, Jackson really has nothing worthwhile to say. His invention is shallow, his playing frothy.

The rhythm section performs capably and Peter Appleyard's vibraphone fits in neatly and

nimbly, but the group has no character or dynamic of its own. A couple of the faster tracks (e.g. *Stompin' At The Savoy*) liven up, but most of the time this is dull cocktail music. C.F.

Sleeve Note: Anonymous. Excellent.

*Jazz Concert

****Skin Tight And Cymbal Wise* (a); *Arvell's Tune* (Shaw); *Man Plays Horn* (Lake Jenny); *Moten Swing* (Motty Moten); *Skin Tight And Cymbal Wise* (Gus Johnson); *Budd's Idea* (Budd Johnson); *Blue Lou* (Edgar Sampson); *Taft's Blues* (Jordan); *What Have You Done With The Key To Your Heart?* (Dickenson); *Every Day Blues* (Budd Johnson); *Did I Remember?* (Adamson) (Columbia 12 in. LP 38SX1076—35s. 104.)

Albert "Budd" Johnson (trv); George Berg (bar); Taft Jordan (trp); Vic Dickenson (vib); André Persiani (pno); Arvell Shaw (bass, leader); Gus Johnson (drs). October, 1956. New York. (Untraced.)

These recordings were made while the young French pianist André Persiani was on a visit to the United States in 1956. Although he did not lead the group (Arvell Shaw took that weight on to his shoulders), Persiani had a great deal to do with organizing the session, and he and Budd Johnson between them wrote most of the arrangements. The result is an LP of exceptional merit—a set of performances that present inventive solos in light, witty settings.

Vic Dickenson is undoubtedly the star soloist, always phrasing audaciously, his versatility apparent in every chorus. Ironically enough, the only track on which he disappoints is his own composition *What Have You Done?* in which his close adherence to the melody cramps the improvisational possibility.

A Kansas City veteran, Budd Johnson, has worked in big bands ever since the late 1920's, yet his playing here is surprisingly modern in spirit and style. With a broad but cutting tone, he takes bold, adventurous solos in, for example, *Budd's Idea* and the exuberant *Moten's Swing*.

As Charles Fox points out in his sleeve-note, Taft Jordan has moved away from Louis Armstrong as a source of inspiration and now plays his trumpet in a style more like that of Ray Nance or Clark Terry. His work, mostly beautifully poised, lunges from the delicate (*Did I Remember?*) to the vehement (*Taft's Blues*), although his over-saccharine rhapsodising on *Man With A Horn* makes this a weak track. Persiani is heard only in occasional solos, all of which display the fact that he has learnt a great deal from George Shearing and Errol Garner. He, Arvell Shaw and Gus Johnson make up a really stimulating rhythm team. E.J.

Sleeve Note: Charles Fox. Excellent.

*Jazz Gumbo

Vol. 2
****Fawkes-Turner Quintet: Blue Turning Grey* (Over You (Fats Waller) (a); *Blues Go Away* (Basie) (b); *Creole Love Call* (a); *Dick Hextall-Smith Quintet: There'll Never Be Another You* (Tinturnin, Jacobs) (d); *Sputnik* (Hextall-Smith) (d); *Russian Lullaby* (Berlin) (c) (Nixa Jazz Today LP NJT510—27s. 104.)

(a)—Wally Fawkes (clt); Bruce Turner (alto); Dill Jones (pno); Major Holley (bass); Don Lawson (drs). 25/5/1956. London. (Nixa.)

(b)—Same personnel, except Ohil Seamen (drs) replaces Lawson. 26/5/1956. Do. (Do.).

(c)—Hextall-Smith (sop); Turner (alto); Harry Smith (pno); Brian Brocklehurst (bass); Eddie Taylor (drs). 30/10/1957. Do. (Do.).

(d)—Personnel as for (c), except Sandy Brown (clt) replaces Turner. 3/11/1957. Do. (Do.).

The rapid advance of British jazz continues. Tracks like these would have been unbelievable as little as five years ago. All the musicians, Bruce Turner in particular, have advanced beyond mere competence and have some interesting and often highly personal things to say.

The Fawkes-Turner titles were recorded some eighteen months before the others, but have the

added stimulus of American bassist Major Holley who gives a solid foundation for the rhythm section. *Blue Turning Grey Over You* is taken at a fantastically slow speed but with good solos from Fawkes, Turner and Jones never becomes wearisome. *Blues Go Away* is a pleasant Count Basie tune which bounces happily. Ellington's famous *Creole Love Call* is the least successful of the group's offering, partly because it is taken a fraction too slowly for comfort and partly because of doubtful pitching by both Fawkes and Turner. Interesting is the bowed bass playing harmony to the clarinet's melody line in the closing chorus.

On the other titles I am less happy about Dick Hextall-Smith's soprano. He plays well enough, but his tone is sufficiently close to that of Sidney Bechet to invite adverse comparison.

On two tracks we have Sandy Brown, rather more subdued than usual, but, as always, interesting and completely original. For *Russian Lullaby* Brown is replaced by Turner who blows one of his best choruses on the record. Once again praise is earned by the rhythm section and pianist Smith plays good solos. B.D.

Sleeve Note : Anonymous. Notes about the musicians and even a cooking recipe for New Orleans Gumbo.

*Roy Kral-Jackie Cain

"Jackie And Roy"

*** *Says My Heart* (Burton Lane, Frank Loesser); *Let's Take A Walk Around The Block* (Harold Arlen, Ira Gershwin, E. Y. Harburg); *Spring Can Really Hang You Up The Most* (Landesman, Wolfe); *Mine* (George Gershwin, I. Gershwin); *Bill's Bit* (Bill Holman); *Lover* (Richard Rodgers, Lorenz Hart); *Tiny Told Me* (Kral); *You Smell So Good* (Stone, Wolf); *Lazy Afternoon* (Seigmeister, Paris); *Daahoud* (Clifford Brown); *Listen, Little Girl* (Landesman, Wolf); *I Wish I Were In Love Again* (Rodgers, Hart) (Vogue 12 in. LP VA180111—35s. 14d.)

Kral (pno, voc); Miss J. Cain (voc); Barney Kessel (dr); Red Mitchell (bass); Shelly Manne (drs). May, 1955. Hollywood. (Am. Storyville.)

Jackie Cain and Roy Kral were the first of the bop singers. They made their names singing scat duets with Charlie Ventura's "Bop for the People" band. That was back in 1948. Since then they have married and worked out a popular night-club act of their own, in which they still use a few scat routines. On this LP, backed up by an outstandingly good rhythm section, with Barney Kessel taking excellent solos, they give some idea of the scope of their present-day performances.

At once it is obvious how much better they are together than apart. Easily the weakest tracks are those on which Jackie sings alone—*Spring Can Really Hang You Up*, *Lazy Afternoon* and *Listen, Little Girl*. On her own, she lacks colour and dynamics. But partnering her husband she becomes a different person. Then their voices blend together or move round one another with commendable sympathy and accuracy.

Says My Heart, *I Wish I Were*, *Let's Take A Walk* and *You Smell So Good* come off best. Incidentally, the last-named, *Spring Can Really* and *Listen, Little Girl*, were composed by Tommy Wolf, obviously a brilliant young up-and-coming song-writer. Curiously enough it is the purely scat routines—*Bill's Bit*, *Tiny Told Me* and *Daahoud*—that now seem oddly dull and old-fashioned. E.J.

Sleeve Note : Alun Morgan. Admirable

*Terry Lightfoot's Jazzmen

"Tradition In Colour"

*** *Green For Danger* (Smith) (a); *Blue Turning Grey Over You* (Fats Waller) (c); *Orange Blossom* (Lightfoot) (a); *Yellow Dog Blues* (Handy) (a); *Red Wing* (Mills); *The Old Grey Mare* (Trad.) (b); *Burgundy Street Blues* (George Lewis) (c); *Black Diamond Rag* (Lodge) (b); *Mood Indigo* (Barney Bigard, Ellington) (b); *My Blue Heaven* (Walter Donaldson) (b); *What Did I Do To Be So Black And Blue* (Waller) (c) (Columbia LP 335X1073—27s. 10d.)

Lightfoot (clt); Colin Smith (tp); Johnny Bennett (tmb); Wayne Chandler (bjo); Bill Reid

(bass); **Ginger Baker** (drs). (a) 4/12/1957, (b) 10/12/1957, (c) 11/12/1957. London. (Parlophone.)

The idea behind this disc was quite good, but the playing of it reveals a sameness about most of the tunes and the way they are treated; in fact, there are only fast tear-ups and slow blues, the latter being the more successful. There isn't much here that hasn't been done before, the general sound being that of a rather rough edition of Chris Barber's Jazz Band. It would be ideal for a teenage dance, provided no Brubeck devotees were present. O.K.

Sleeve Note : Not to hand.

*Humphrey Lyttelton and his Band

"Kath Meets Humph"

*** *In A Mellow Tone* (Ellington) (c); *Gee Baby, Ain't I Good To You* (Redman) (a); *Packet Of Blues* (Courtley) (b); *Rain* (Lyttelton) (b); *Kath Meets Humph* (Lyttelton) (c); *Moten Swing* (Benny Moten) (c) (Parlophone LP PMD1052—27s. 10d.)

(a)—Lyttelton (tp); Kathleen Stobart (tr); Tony Coe (alto); Eddie Harvey (tmb); Ian Armit (pno); Brian Brocklehurst (bass); Eddie Taylor (drs). 25/11/1957. London. (Parlophone.)

(b), (c)—Same personnel, except John Picard (tmb) in place of Harvey. (a) 25/11/1957, (b) 3/12/1957. Do. (Do.)

Ten years ago, Humphrey Lyttelton was crusading for a return to 1926 and sanity, as he put it—unwisely as it has transpired, as the passage of time has made him see the error (?) of expressing such views. The above record shows a complete *volte-face* from the old credo, for it is filled with jumpy riffs and slick sax section work that smells of the war years, the years when jazz split and one faction went right back and the other ploughed forward.

What now? A revival of bop, back to 1946 and insanity? Yes, I thought, listening to *Rain*, that could be. And after that? Marching bands and pre-1900 cakewalks. I shouldn't wonder. O.K.

Sleeve Note : Lyttelton. Devoted partly to Kathy Stobart and how she came to join the band, partly to brief notes on the compositions. Short, but good.

*Humphrey Lyttelton and his Band

"That Revival Sound"

*** *Panama* (William H. Tyers) (a); *First Of Many* (Anon.) (b); *Blues For Two* (Lyttelton) (c); *High Society* (Trad.) (d) (Esquire EP EF171—13s. 7½d.)

(a)—Lyttelton (cornet); Wally Fawkes (clt); Keith Christie (tmb); George Webb (pno); Nevil Skrimshire (tr); Les Rawlings (bass); Dave Carey (drs). 31/5/1949. London. (Esquire.)

(b), (d)—Lyttelton (cornet); Ian Christie, Fawkes (clts); Webb (pno); Buddy Vallis (bjo); John Wright (bass); Bernard Seward (drs). 29/11/1949. Do. (Do.)

(c)—Personnel as for (c), minus Lyttelton. Same session. Previous releases: (b), (c) Esquire 10-494; (d) inc. in 32-007.

In many ways, I prefer this warm-hearted old Lyttelton band to the present efficient, rather "advanced" unit. It's like a man who buys a new pipe, loathing to part with the old. Plodding the rhythm and restricted some of the soli may have been, but there remains a freshness about these that nearly nine years has not staled. It's hard to believe that so earthy a trombonist as Keith Christie could ever go over to modernism. The clarinet duet is a joy, and Humph, ever a Louis admirer, played fine open horn that was unbeatable anywhere in England then. But all things change, not always for the better. O.K.

Sleeve Note : Dates and personnel only.

*Shelly Manne and his Friends

*** *Tangerine* (Victor Schertzinger); *I Cover The Waterfront* (Johnny Green); *Squatty Roo* (Johnny Hodges); *Collard Greens And Black Eyed Peas* (Oscar Pettiford); *Stars Fell On Alabama* (Jule Styne); *The Girl Friend* (Richard Rodgers) (Contemporary 12 in. LP LAC12075—38s. 3d.)

Manne (drs); Andre Previn (pno); Leroy Vinnegar (bass). 11/2/1956. Los Angeles. (Am. Contemporary.)

"Shelly Manne and his Friends" states the label, yet it might just as truthfully read "The

Andre Previn Trio". Although both Shelly Manne and Leroy Vinnegar perform impeccably, they do little more than back up extensive solo playing by Previn. But distinguished though Previn is in many musical fields, as a jazz pianist he has his shortcomings. Chief among these is a failure to expand his ideas, a lack of melodic development in his solos. However thoughtful, sensitive and imaginative his playing may be, it never seems to arrive anywhere. The faster tracks—*Tangerine*, *Squatty Roo*, *The Girl Friend*—sound glib, while on the slower ones—*Waterfront* and *Stars Fell On Alabama*—the music gets too languid. Despite a certain Brubeckian heaviness here and there, *Collard Greens* is perhaps the most dynamic performance. E.J.

Sleeve Note : Barry Ulanov. An interesting, if slightly too eulogistic, commentary on the music.

*Billy May and his Orchestra

"Jimmie Lunceford Recreations"

*** *Tain't What You Do, It's The Way That Cha Do It* (Jimmy Young, Sy Oliver) (V) (g); *Ain't She Sweet* (Milton Ager, Jack Yellen) (V) (k); *Charmaine* (Erno Kapee, Lew Pollack) (V) (a); *Uptown Blues* (Lunceford) (b); *Margie* (Benny Davis, J. Russell Robinson, Con Conrad) (V) (c); *Coquette* (Carmen Lombardo, Johnnie Green, Gus Kahn) (V) (d); *Annie Laurie* (Scott, Douglass) (e); *Well, All Right Then* (Raye, Faye, Howell) (V) (h); *Blues In The Night* (Harold Arlen, Johnny Mercer) (V) (f); *My Blue Heaven* (Walter Donaldson, George Whiting) (V) (i); *Four Or Five Times* (Byron Gay, Marco H. Hellman) (V) (j); *I'm Walking Through Heaven* (Lunceford, Joe Turner) (V) (m); *For Dancers Only* (Oliver, Raye, Schoen) (f); *Cheatin' On Me* (Lew Pollack, Yellen) (V) (n); *Rhythm Is Our Business* (Lunceford, Cahn, Kaplan) (V) (o) (Capitol 12 in. LP T924—33s. 8½d.)

May (leader); Willie Smith (alto, bar, in (i), (o) voc); Willie Schwartz (alto, clt); Joe Thomas (tr; in (i) voc); Ted Nash (tr); Chuck Gentry (bar); Bob Lawson (sax); Pete Candoli, Conrad Gozzo, Mennie Klein, Vito Mangano, Ollie Mitchell (tp); Trummy Young (tmb; in (c), (f), (g), (h), (n) voc); Joe Howard, Eddie Kusby, Dick Noel, Si Zentner (tmb); Benny Gill (in (i) vln); Jimmy Rowles (pno); Al Hendrickson (tr); Joe Mondragon (bass); Alvin Stoller (drs); Dan Grissom (voc (a), (d), (m)). (a)-(f) 15/6/1957; (g)-(j) 16/6/1957; (k)-(o) 18/6/1957. Original Lunceford recordings († deleted): (a) Brunswick 02983, LA8738; (b) Parlophone R2828†, Philips BBL7073; (c) 02570, Brunswick LA78027; (d) 02721; (e) 02549, LA8027; (f) 03308; (g), (n) R2647†, BBL7073; (i) 02758, LA8738; (j) 02531, LA8738; (k) R2705†, BBL7073; (l) 02244, LA78027; (o) 01965.

The sleeve describes this as "Authentic Re-Creations Of The Lunceford Style". The statement is true enough. Billy May (vide sleeve note) "painstakingly wrote out the scores note for note from the old records" and four of the men who were cornerstones of the original Lunceford orchestra—Willie Smith, Joe Thomas, Trummy Young and Dan Grissom—play their original roles as vocalists as well as instrumentalists.

Without a doubt Mr. May has done his job well. But inevitably this is dated swing that does not even belong to any of the great jazz periods. It has comparatively little historic value and the interest is almost entirely nostalgic; and anyway, notwithstanding the of course considerably superior recording and the fact that you get the very generous number of fifteen titles on one 12-in. disc, it is hard to imagine anyone wanting this modern reproduction when so much of the genuine antique is still available. E.J.

Sleeve Note : Anonymous. No recording dates, only composite personnel, and somewhat sketchy. But identifies the soloists and vocalists on each track, and that is something on which Capitol must be complimented.

*Thelonious Monk

"Brilliant Corners"

*** *Brilliant Corners* (Monk) (a); *Ba-Lue Bolivar Ba-Lues-Are* (Monk) (a); *Panoplia* (Monk) (a); *I Surrender, Dear* (Harry Barris, Gordon Clifford) (b); *Beshma Swing* (Monk, Denzil Best) (c) (London 12 in. LP LTZ-U15097—37s. 6½d.)

(a)—Monk (pno, celeste); Ernie Henry (alto); Sonny Rollins (tr); Oscar Pettiford (bass); Max

scrapbook of British jazz



VOL. 1

Clarinet marmalade
Fred Elizalde Orchestra
 The Mooche
Spike Hughes Orchestra
 White jazz
Lew Stone Band
 Georgia on my mind
Nat Gonella
 Rosetta
George Chisholm's Swing Orchestra
 Royal Garden blues
Sid Phillips Quintet
 Jenny's ball
George Webb's Dixielanders
 Black and blue
 Jazz Club presented by **Mark White**
 Afraid of you
George Shearing
 Skeleton jangle
Harry Gold's Pieces of Eight
 Early hours
Ken Colyer's Jazzmen
Bobby Shafto
Chris Barber's Jazzband
 LK 4139



VOL. 2

Stomp your feet
Fred Elizalde and his Music
 Doan' you grieve
Spike Hughes
 and his **Dance Orchestra**
 Some of these days
Jack Hylton and his Orchestra
 Stratton Street strut
Danny Polo and his Swing Stars
 You'll always be mine
George Chisholm and his Jive Five
 Strut Miss Lizzie
Sid Phillips Quintet
 Willie the weeper
George Webb's Dixielanders
 Davenport blues
Jazz Club presented by Mark White
 Broadhurst Garden blues
George Chisholm and his Jive Eight
 Mississippi mud
George Melly with
Alex Welsh Dixielanders
 Petite fleur
Wally Fawkes-Sandy Brown Quintet
 Dippermouth blues
Ken Colyer's Jazzmen
 LK 4205



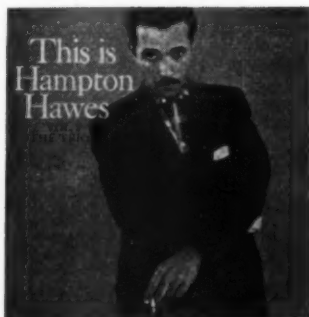
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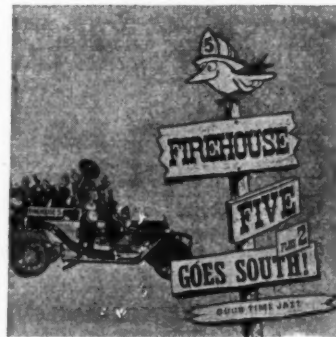
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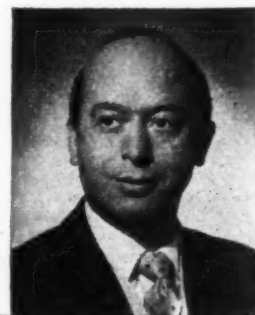


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Roach (drs, tymps). December, 1956. New York. (Am. Riverside.)

(b)—Monk (pno solo). Do. Do. (Do.)
(c)—Monk (pno, celeste); Rollins (tr); Clarke Terry (tp); Paul Chambers (bass); Roach (drs, tymps). Do. Do. (Do.).

I suppose most reviewers have their own foibles and prejudices—musicians they like or hate with utterly unreasoning intensity. My particular foible is the Mad Monk. Two bars of that incredible, weird piano and I jibber with pleasure. Perhaps it is the Goon Show logic of Monk's thought processes which do the trick.

On this latest London release we not only have Monk the pianist, but also Monk the composer and, more startling yet Monk the arranger. Least successful is the title track *Brilliant Corners*. Attractively odd at first hearing, I found its impact lessened considerably at each subsequent playing. Part of the trouble is the late Ernie Henry on alto. His tuning is highly suspect and he seems to make little of the chord sequence—identical with an earlier Monk opus, *Friday The Thirteenth*.

Henry's work throughout the whole session is uninspired, to say the least. The best number, is, in fact, *Bemsha Swing* on which Henry's alto is replaced by the trumpet of Clarke Terry. On this one, drummer Max Roach uses tympani to unusual effect. The oddly named blues features Monk's piano at its fantastic best, whilst on the ballad *Pannonica* he becomes the first man to make a celeste sound ugly. *I Surrender Dear* is a piano solo, and Monk rambles through a set of unique variations.

The rhythm section is superb throughout, so is Sonny Rollins who assimilates Monk's musical outlook brilliantly. B.D.

Sleeve Note: Raymond Horricks. Excellent notes on Monk and the session.

*1957 Newport Jazz Festival

The annual Newport Jazz Festival has become the world's largest jazz gala.

It takes its name from Newport, a fashionable seaside resort on Rhode Island on America's Atlantic coast, about 150 miles from New York, where it is staged in Freebody Park in the open air. Attendances ranged up to 12,500 at each of the afternoon and evening performances throughout the Festival's four-day run.

Almost every jazz orchestra, group, soloist and vocalist of any note who was not irrevocably otherwise engaged seems to have appeared. Norman Granz recorded most of those not under exclusive contract to other companies, and the following are among the first of the records to be released here.

****Toshiko (a): *Between Me And Myself* (Toshiko); *Blues For Toshiko* (Toshiko); *I'll Remember April* (Johnston); *Lower* (Richard Rodgers)

***Leon Sash (a): *Sash-Kebos* (Sash, Morcan); *Meant For Brent* (Sash, Robinson); *Carnegie Horizons* (Shearing); *Blue Lou* (Edgar Sampson)

(a)—Toshiko Akiyoshi (pno); Gene Chericco (bass); Jake Hanna (drs). 5/7/1957. Newport Jazz Festival. (Am. Norman Granz.)

(b)—Sash (accordion); Ted Robinson (tr, cl); Lee Morgan (bass); Roger Price (drs). Do. Do. (Do.).

One of the most unlikely birthplaces for a jazz musician is surely Manchuria, but that is where Toshiko Akiyoshi was born in 1929. She was trained as a classical pianist, but turned to jazz shortly after her family moved to Japan in 1946. In 1956 she was "discovered" by Oscar Peterson, then touring with Jazz At The Philharmonic in Japan. Peterson persuaded Norman Granz to record her and the resultant record earned her a scholarship to Berklee College, in America, where she is now studying.

These four tracks show her to be a jazz musician of very considerable possibilities. There are traces of the East in her playing, but

no signs of her sex. She has obviously been influenced by the early work of Bud Powell, but there are also reflections of Bach in her own *Between Me And Myself* whilst a familiarity with Debussy is obvious in her solo on *April In Paris*. Surprisingly it is on the *Blues* that she touches the greatest heights. She swings at all times and despite her debt to Powell and the classics shows great originality. Least successful is *April In Paris*, which is inclined to plod before the double-tempo passage. But all in all this disc reveals Miss Toshiko as certainly one of the brightest new stars on the jazz horizon.

Also on this disc is a group led by blind accordionist Leon Sash and including his wife, Lee Morgan, on bass. The accordion has long been my "unfavourite" instrument, but Sash goes a long way towards removing my prejudice. Using an amplified instrument, he gets a sound akin to a baroque organ and blends well with Ted Robinson's tenor. He, too, swings and is by no means uninventive. His sound and approach are based on Stan Getz, but unfortunately without Getz's talent. *Sash-Kebos* is marred by over-loud drumming. But on the whole the quartet makes pleasant listening. B.D.

Sleeve Note: Bill Simon. Comprehensive and interesting.

***Ruby Braff Octet (b): *It Don't Mean A Thing* (Ellington); *These Foolish Things* (Eric Maschwitz); *Oh, Lady Be Good* (Gershwin)

***Bobby Henderson (a): *Jitterbug Waltz* (Fats Waller); *Keepin' Out Of Mischief Now* (Waller); *Blues For Fats* (Henderson); *Honeyuckle Rose* (Waller)

(Columbia Clef 12 in. LP 33CX10104—41s. 84d.)

(a)—Henderson (pno) 4/7/1957. Newport Jazz Festival. (Am. Norman Granz.)

(b)—Braff (tp); Pee Wee Russell (cl); Sam Margolis (tr); Jimmy Welch (mb); Nat Pierce (pno); Steve Jordan (dr); Walter Page (bass); Buzzy Drootin (drs). 5/7/1957. Do. (Do.).

"We're not going to play any psychological or psychotic music... no fugues... just plain jazz music," announces Ruby Braff at the start of this LP. His Octet backs up that claim robustly, the solo highspots coming from Braff's own trumpet (virile, yet always sensitive and lyrical) and Pee Wee Russell's clarinet. One of the original Chicagoans, Russell is still a master of the wry, twisting phrase, of those stabbing notes which build up extraordinary tension. His ruminative lower-register playing in *These Foolish Things* is delightful, but even better is his puckish solo on *Lady Be Good*. Jimmy Welch's gruff trombone work, the Freeman-like tenor solos of Sam Margolis and Nat Pierce's dynamic, two handed piano playing all contribute towards making this an unpretentious, but satisfying set.

If we can believe the sleeve note, Bobby Henderson once called himself Jody Bolden and is reported to be a nephew of Buddy Bolden, the legendary and ill-fated New Orleans trumpeter. Whatever the truth of the story, his own music stems straight out of Harlem, inspired by the stride-piano playing of men like James P. Johnson and Fats Waller. He performs three Waller compositions on this record pleasingly, but without the power and warmth that Fats could command. The best track is an original blues, announced by Henderson as *Blues for Fats*—although both label and sleeve persist in calling it *Blues For Louis*. E.J.

Sleeve Note: Bill Simon. Excellent.

**George Lewis Band (a): *Basin Street Blues* (Spencer Williams); *Bourbon Street Parade* (Paul Barbarin); *Tin Roof Blues* (New Orleans Rhythm Kings); *Royal Garden Blues* (Clarence Williams, Spencer Williams); *That's A-Plenty* (Pollack)

**Turk Murphy Band (b): *St. James Infirmary* (Primrose); *Weary Blues* (Matthews); *Down By The Riverside* (Trad.)

(Columbia Clef 12 in. LP 33CX10099—41s. 84d.)

(a)—Lewis (cl); Jack Willis (tp); Bob Thomas (mb); Joe Robichaux (pno); Alcide Pavageau (bass); Joe Watkins (drs). 4/7/1957. Newport Jazz Festival. (Am. Norman Granz.)

(b)—Murphy (tp); Bill Napier (cl); Larry Conger (tp); Pete Clute (pno) Dick Lammi (bfo);

Al Conger (tuba); Thad Vandon (drs). 6/7/1957. (Do. (Do.).

Apart from the division between the George Lewis *That's A Plenty* track which overlaps into Side 2 and the three Murphy numbers, there are no scrolls on this disc. It's a pretty dull affair. An announcer introduces both bands individually, the crowd responding politely in each case, and Lewis and Murphy complete their own sets. In between, there is a lot of very ordinary, brassy, ragged Dixie music, with the Murphy band sounding slightly more at ease than Lewis's bunch. Napier has improved somewhat, I am glad to note. Not the sort of disc I would eagerly pay out over two pounds for. O.K.

Sleeve Note: Not to hand.

*Coleman Hawkins-Roy Eldridge-Pete Brown-Jo Jones All Stars: *I Can't Believe That You're In Love With Me* (Jimmy McHugh); *Day By Day* (Cahn, Stordahl, Weston); *Embraceable You* (Gershwin); *Moonglow* (Will Hudson); *Sweet Georgie Brown* (Bernie, Pinkard, Casey)

(Columbia Clef 12 in. LP 33CX10103—41s. 84d.)

Brown (alto); Hawkins (tr); Eldridge (tp); Ray Bryant (pno); Al McKibbon (bass); Jo Jones (drs). 5/7/1957. Newport Jazz Festival. (Am. Norman Granz.)

Nobody who knew them only from this record could possibly guess, that Roy Eldridge and Coleman Hawkins have been two of the most eminent musicians in jazz history. It's true that Eldridge displays some warmth in, and imagination during, his solo in *Embraceable You*, while Hawkins shows something of his old authority as he rhapsodises on *Moonglow*, but apart from these isolated moments their music is frenzied and chaotic.

Pete Brown was once a musician with a vigorous, jumping style of his own, but his attempts to adapt this to the modern jazz idiom have been disastrous. His solos here are pathetic. In fact, only Ray Bryant makes consistently tasteful music. The record ends, aptly enough, with a long and rowdy drum-duet between Jo Jones and Roy Eldridge.

C.F.

Sleeve Note: Bill Simon. Plenty of information.

*Charlie Parker—Dizzy Gillespie

"One More Time"
***An Oscar For Treadwell (Take 3); *Mohawk* (Take 3); *Leap Frog* (Take 2); *Relaxing With Lee* (Take 2). (All Parker)

(Columbia Clef EP SEB10087—11s. 10d.)

Parker (alto); Gillespie (tp); Thelonious Monk (pno); Curley Russell (bass); Buddy Rich (drs). 6/6/1950. U.S.A. (Am. Norman Granz.)

Note: These are alternative takes to those issued on Columbia Clef LP 33C9026, reviewed November, 1956.

Anybody who already owns a copy of "Bird and Diz" on Columbia LP 33C9026 will find this EP especially fascinating. It contains alternative takes of four items, and in each case the solos by Charlie Parker, Dizzy Gillespie and Thelonious Monk show marked differences from those on the LP.

Sometimes the changes are not for the better—ensemble work is choppy, the solos less fluent, the tempos not so happy. But these flaws are compensated by the rewarding pleasure of being able to study the different ways in which the musician approached the problems set by the theme. In one or two cases—for instance the choruses by Dizzy and Monk on *Relaxing*—the alternative "take" has superior qualities, but this is the exception rather than the rule. E.J.

Sleeve Note: Alun Morgan. Good as usual.

*Zoot Sims

"George Handy Compositions"
***Bilinet: *The Trouble With Me*; *Where You At?* (Lyrics by Jack Seral) (V); *Zonkin*; *Noah's*; *Major*; *Minor*; *Minor*; *Pegasus*

(H.M.V. 12 in. LP CLP1105—35s. 10d.)

Sims (alto, tr, bar, voc) Johnny Williams (pno)

Knobby Totah (bass); **Gus Johnson** (dr). May, 1956. U.S.A. (Am. ABC-Paramount.)

Zoot Sims not only plays alto, tenor and baritone saxes here, but with the aid of multi-recording, plays them all at once. Unfortunately though, the phrase "playing like one man" hardly applies as the ensembles are frequently a little ragged.

The concentration needed for such a tricky session does not seem to have helped the music. All the tracks are good, but none of Sims' work on them ranks with his best. He is as accomplished on alto as we already know him to be on tenor, but, as with most saxophonists, his use of the big baritone sounds cumbersome and heavy-handed.

The tunes were all written by George Handy and have a decidedly West Coast feel about them. Best and most unusual is the odd *Minor, Minor* which Handy wrote with his wife, Flo. On *Where You Are?* Sims displays his possibilities as a vocalist of the slurred-delivery, Jack Teagarden school. I am afraid his vocal chords are unlikely to carve out a new career for him.

The opening number *Blumet* is a sort of blues treatment of Mozart's *Minuet In G* and shows Handy's wit. The accompanying rhythm section is adequate and pianist Johnny Williams takes pleasant solos. Incidentally, could Knobby Kotak be a pseudonym for bassist Teddy Kotick?

Sleeve Note: Herbert J. Morrison. Full details except for recording date. Includes break-down of each number with sequence of solos.

*Eddie South and Stephane Grappelly

****Dinah* (Harry Akst) (a); *Fiddle Blues* (South, Grappelly, Reinhardt) (c); *Swing Interpretation Of Concerto In D Minor* (1st Movement) (J. S. Bach) (b); *Improvisation on same theme* (Do.) (d) (H.M.V. EP 7EG8324—11s. 14d.)

(a)—South, Grappelly (sax); Roger Chaput, Django Reinhardt (gtr); Wilson Myers (bass). 29/9/1937. Paris. (French Swing.)
(b), (d)—South, Grappelly (sax); Reinhardt (gtr).
(c) 23/11/1937, (d) 25/11/1937. Do. (Do.).
(c)—Personnel as for (b), plus Paul Cordonnier (bass). 25/11/1937. Do. (Do.).

Eddie South has never become particularly famous. Yet he is one of the few jazz violinists of stature, a performer to be ranked alongside Stuff Smith, about whom I wrote so enthusiastically only a few months ago. When he was in Paris just before the war, South recorded a number of sides for the Swing label, but only a couple were ever issued in this country. Now, after twenty years, four more make their appearance. These feature two violinists—South and Stephane Grappelly—playing together with unusual sympathy, as well as that great guitarist Django Reinhardt.

Dinah and *Fiddle Blues*, both fairly straightforward performances, find South emerging

as the more audacious soloist, his tone and phrasing both much more subtle than Grappelly's. On the remaining tracks, however, an unusual experiment was attempted. The violinists took a section from the first movement of Bach's *Concerto in D minor* and played it almost exactly as written, except that by altering the accenting and timing they produced a "swing interpretation". Finally, they improvised upon the same passage. If this last track seems less enterprising than might have been hoped, it is probably because Bach knit his music together so tightly that lesser men—even jazz artists as remarkable as Eddie South—can do little more than decorate it here and there.

C.F.

Sleeve Note: Stanley Dance. Excellent.

*Art Pepper

"Art Pepper Meets The Rhythm Section"
*****You'd Be So Nice To Come Home To* (Cole Porter); *Red Pepper Blues* (Pepper, Garland); *Imagination* (Jimmy Van Heusen); *Waltz Me Blues* (Pepper, Chambers); *Straight Life* (Pepper); *Jazz Me Blues* (Tom Delaney); *Tin Tin Deo* (Chano Pozo); *Star Eyes* (Don Raye, Gene De Paul); *Birks Works* (Dizzy Gillespie) (Contemporary 12 in. LP LAC12066—38s. 3d.)

Pepper (alto); Red Garland (pno); Paul Chambers (bass); Philly Joe Jones (dr). 19/1/1957. Los Angeles. (Am. Contemporary.)

I wonder how many people remember a young GI who took part in concerts and sessions with London musicians between 1944 and 1946. The young GI was Art Pepper, today one of the best white alto players on the current American jazz scene. Now thirty-two, he has an incisive tone which underlines his angular phrasing and fast technique. Note the fluidity of his improvisations on his "original" *Straight Life*—which is in fact *After You've Gone*.

Traditionalists will hardly recognise that old standby *Jazz Me Blues*, but Pepper's version rocks along merrily as do all the medium and fast numbers. *Waltz Me Blues* gives a hint of 3/4-time without anyone actually breaking into a waltz. The effect is oddly charming. Pepper gets sympathetic backing from the rhythm section which includes one of the best of the newer drummers, Philly Joe Jones.

B.D.

Sleeve Note: Lester Koenig. Comprehensive and interesting.

*Bill Perkins Octet

"On Stage"
****Song Of The Islands* (King); *One Hundred Years From Today* (Victor Young); *Zing Zang* (Perkins); *Let Me See* (Harry Edison); *For Dancers Only* (Sy Oliver); *Just A Child* (Johnny Mandel); *As They Revell'd* (Bill Holman); *When You're Smiling* (Larry Shay, Mark Fisher, Joe Goodwin) (Vogue 12 in. LP LAE12078—38s. 3d.)

Perkins (tr); Bud Shank (alto); Jack Nimits (bar, bass-cl); Stu Williamson (tp, valve-trb); Carl

sensitive in a seven-minute version of *Bewitched*. On "Hear My Heart" (H.M.V. 7EG8303), unhappily, over-heavy orchestrations of *Slay These, Too Young For The Blues*, *The Silent Treatment* and *Hear My Heart* give Ella no breathing-space, no chance to let her voice more round the songs. Don't blame Ella, blame Buddy Bregman and Russell Garcia, who wrote the arrangements. C.F.

***Marian McPartland

British-born Marian McPartland, as well as being the wife of trumpeter Jimmy McPartland, has won herself a place as a gifted and original modern jazz pianist. Her latest LP, "With You In Mind", however, features far less out-and-out jazz than might be expected. In fact, only *Für Elise* (adapted from Beethoven) and *This Is New* swing along for any length of time. The remaining tracks find Marian performing—always intelligently and tastefully—against a background of strings, harp, bass and drums. Folk-songs like *Greensleeves* and *Black Is The Colour Of My True Love's Hair* turn up alongside *Little Girl Blues*, *I Remember You*, *Love Walked In* and *A Ship Without A Sail*. The accent is upon restful rather than exciting music, with the charming *Autumn Nocturne* and Marian's own *With You In Mind* also falling into that category. Perhaps the most interesting track is Marian's meditative version of Billy Strayhorn's *After All*. The three stars represents a compromise between general musical interest and jazz value. (Capitol T806.) C.F.

Fontana (trb); Russ Freeman (pno); Red Mitchell (bass); Mel Lewis (dr). 9 and 16/2/1956. Music Box Theatre, Hollywood. (Am. Pacific Jazz.)

This is the thirty-three-year-old Bill Perkins' first LP as sole leader. The result is an attractive if not particularly enterprising disc. The sleeve note refers to his "disciplined emotion". My own feeling is that he has perhaps too much discipline and too little emotion. His work is always musically and easy on the ear, but lacks the element of surprise essential to all good art. His dry tone is strongly reminiscent of Lester Young, but he lacks Young's attack and consistent inspiration.

None of his colleagues does anything remarkable here, although with the exception of the weak Stu Williamson, none gives offence. Best solos come from Fontana, Shank and Perkins himself. Most effective of the arrangements are two by Bill Holman—*Song Of The Islands* and *As They Revell'd*.

E.J.

Sleeve Note: Ralph Gleason. A long note and interesting on Perkins.

*Bob Scobey's Frisco Jazz Band

"Swingin' On The Golden Gate"
****Sunny Disposition* (Gershwin) (b); *Carolina In The Morning* (Walter Donaldson, Kahn) (V) (a); *Feet Draggin' Blues* (Harry James) (b); *It Happened In Sun Valley* (Warren, Gordon) (V) (b); *I Can't Get Started* (Gershwin, Duke) (V) (b); *Come Back, Sweet Papa* (Luis Russell, Paul Barbarin) (b); *Waltz Cannonball* (Trad.) (V) (b); *New Orleans* (Hoagy Carmichael) (a); *Ain't-cha Glad?* (Fats Waller) (b); *Let's Dance The Ragtime, Darlin'* (Kaye) (V) (b); *Snag It* (King Oliver) (a); *Waltin' For The Robert E. Lee* (Gilbert, Muir) (V) (a) (R.C.A. 12 in. LP RD27031—37s. 64d.)

(a)—Scobey (tp); Matty Matlock (cl, arr.); Dick Cathcart (tp); Jack Buck, Abe Lincoln, Warren Smith (trbs); Ralph Sutton (pno); Clancy Hayes (gtr, bjo, voc); Red Callender (bass); Bob Short (uba); Sammy Goldstein (dr). 21/1/1957. U.S.A. (Am. Victor.)

(b)—Same personnel, except Manny Klein (tp) replaces Cathcart; Phil Stephens (bass) replaces Callender. 22/1/1957. Do. (Do.)

This band has a nice big healthy sound without blasting, and though Clancy Hayes' vocals are rather too frequent, he is at least an acceptable singer. The choice of tunes is good, and there is taste in their playing. The use of a tuba is quite something; this player fills out the rhythm section very well. Not an outstanding issue, but most pleasant to listen to while shaving, helping with the washing up or something.

O.K.

Sleeve Note: Anonymous. No dates; no mention of which titles have vocals; obviously designed simply as sales blurb.

*Harry Walton and his New Orleans Jazzmen

"Salute To Doctor Souchon"
***South* (Benny Moten, Edgar Hayes); *Since My Best Gal Turned Me Down* (Howdy Quicksell); *Lazy River* (Hoagy Carmichael); *Big Butter And Egg Man* (Louis Armstrong, Percy Venable); *St. Louis Blues* (Handy); *Copenhagen* (Davis); *Mammy O' Mine* (Maceo Pinkard); *Dinah* (Harry Akst); *Avalon* (Al Jolson, Vincent Rose); *I've Got A Feeling I'm Falling* (Rose, Link, Walker); *Hindustan* (Olive Wallace, Harold Weekes); *Sidewalk Blues* (Jelly Roll Morton); *Alabama Bound* (De Sylva, Green, Henderson) (Donegall 12 in. LP DON1002—39s. 74d.)

Walton (pno); Colin Thompson (cl); Frank Wilson (tp); Jackie Free (trb); Dennis Banbery (bass); Fred Thompson (dr). 1/10/1957. London. (Donegall.)

Pleasant enough Dixieland music to dance to, I suppose, but not likely to appeal strongly to the more advanced enthusiast of this type of jazz. The band is reasonably competent and polite, and it was a nice idea to make a musical tribute to the eminent surgeon, Dr. Edmond Souchon, of New Orleans, who has given as much time to jazz as to medicine. But real white New Orleans music is much more rugged than this.

O.K.

Sleeve Note: Lord Donegall. Interesting account of Dr. Souchon, and of the members of the band (very briefly).

"OTHERS"

***Georgie Auld

"Dancing In The Land Of Hi-Fi" (EmArcy EJ11266) finds tenor-saxist Georgie Auld fronting an orchestra of West Coast sidemen that includes trombonist Frank Rosolino and trumpeters Ray Linn and Maynard Ferguson. The music is mostly swinging, big-band jazz, very much—as the sleeve-note suggests—after the style of Jimmy Lunceford's old orchestra, with a heavy rocking beat, agile scoring and plenty of good solos. The tunes are all standards—*Indiana*, *Blue Lou*, *Too Marvelous For Words*, *Sweet Sue*, *Lawdy, I Got A Kick Out Of You*, *Rosetta*, *Sweet Lorraine*, *Old Rockin' Chair*, *Got A Date With An Angel*, *Prisoner's Song* and *Frankie And Johnny*. Four more—*In The Land Of Hi-Fi*, *For You*, *Until The Real Thing Comes Along* and *Ti-Fi-Tim*—are on "Georgie Auld In The Land Of Hi-Fi" (EmArcy ERE1554). Light-weight as jazz, but excellent for dancing and casual listening. C.F.

****Ella Fitzgerald

The best and the worst of Ella Fitzgerald can be found on these two EPs. Singing three songs from "Pal Joey" (H.M.V. 7EG8327), she is at her greatest. *The Lady Is A Tramp* gets swinging treatment, *I Could Write A Book* is sung tenderly, while Ella is heard at her most

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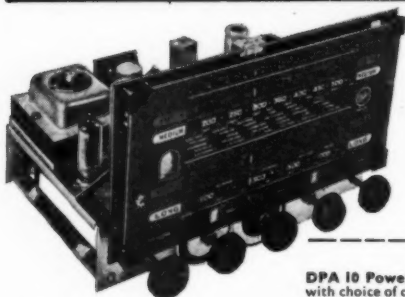
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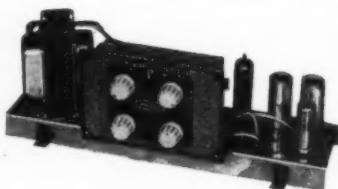


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STEREO DISCS

By OUR TECHNICAL EDITOR

Who discovered What?

In 1498, we are told, Columbus discovered the continent of America; and since that date the inhabitants of that wonderful land have from time to time discovered Europe. But only occasionally, it seems, do they discover what the Europeans have been doing—or at any rate, give them credit for it.

We in THE GRAMOPHONE have had that American insularity (or should we now call it sputnikality?) brought home to us on several occasions. The latest fables that are being spread, however, both in America and over here, about the American triumphs in stereo disc recording are amongst the most fantastic. Even our usually well-informed contemporary, *High Fidelity*, has fallen for them, as witness the article in the February issue commenting on the difference between the hill-and-dale-cum-lateral system (hereinafter called the V/L system) and the 45/45 system which it calls the "Westrex System" because Westrex happened to give a demonstration of it at Los Angeles last September.

What the fables do not reveal is that following on the Westrex demonstration, Decca (or "London Records" as the description goes in America) gave, in the opinion of many, a superior demonstration of Stereophony from discs made on the V/L system and asked that international agreement should be reached as to which system should be pursued. It was left to America to choose, because Decca, with their German Associate, Teldec, had already fully developed both systems! They were, in fact, in the fortunate position of Prime Minister Lord Melbourne, who, it is recalled, once closed the door of the Cabinet room and told his colleagues that he didn't care a damn what they decided so long as they all said the same thing. We ourselves have had demonstrations of both V/L and 45/45 systems at the Decca Recording Studios and have no doubt whatever of the excellence of the Decca recording.

International Agreement

That was the position last October/November when we introduced our readers to the subject. Since then agreement has been reached that the 45/45 system shall become the International Standard, and that the recording characteristic for each of the two channels shall be the same as for our present LP discs.

But it is now being said that Decca have recognised the superiority of the American system and have changed over from their V/L system to the Westrex system so that manufacturers of reproducing apparatus can get busy designing new pickups and new control units and so on in anticipation of the issue of stereo discs at the end of the year!

We must therefore lift the curtain a little higher and disclose something more of what has been going on behind the scenes and, in particular, what we had in mind when at the close of our report (p. 551, May 1955) on the first demonstration by E.M.I. of "Stereosonic" Tapes, we commented on the presence of Mr. Schwarz and Mr. Haddy of Decca and said: "Rumour has it that they, too, have something startling to reveal before long. And rumour is not always a lying jade".

Types of Stereo Disc Recording

At that time Decca had three systems of stereo disc recording in advanced stages of development and could have marketed first-class stereo discs according to any one of them, had it been commercially politic to do so. But of course very few people would have been able

to play them and they might well have become museum pieces or, alternatively, have done untold damage to a great industry. It will stand to the lasting credit of Mr. E. R. Lewis that he has consistently refused to allow Decca to be stamped into premature disclosures which could have this effect, even though they might have been to the immediate prestige of his company.

Now, however, the issue of stereo discs can begin as soon as ever the reproducing equipment is generally available. All the major recordings of recent years have been done stereophonically at the same time as they were recorded for our present "Monaural" system (as it is rather inaptly called); and all that is necessary now is to transfer from the stereophonic tapes to discs. It may come as a surprise, by the way, that though the stereophonic reproduction is considerably more realistic than that from LP records made at the same time, the monaural reproduction from one channel of stereo is not so satisfactory as the LP.

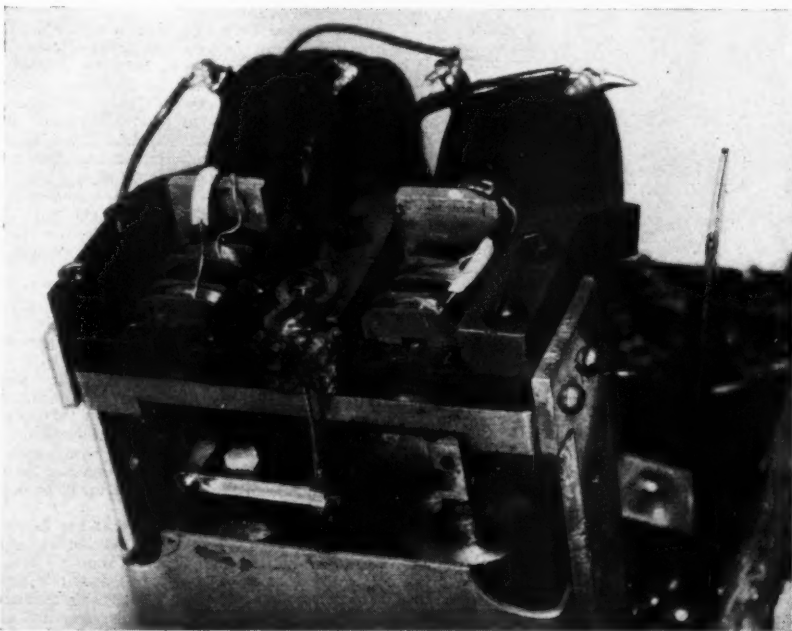
Of the three alternative systems that Decca have developed, two were foreshadowed by A. D. Blumlein in his E.M.I. patent of 1931 (394,325). These are the V/L and the 45/45 systems. The third is what is known as a modulation system, in which two discrete frequency bands are arranged to modulate a carrier frequency simultaneously. It seems that a patent covering this system was granted to Mr. W. H. Livy, of Edgware, Middlesex, in 1948 (612,163 with Application date in 1946). He proposed to use a 13 kc/s carrier and one frequency band up to 6 kc/s and the other from 6 kc/s to 13 kc/s. The Decca system was developed independently and used frequency bands 0 to 13 kc/s and 15 kc/s to 28 kc/s with a carrier frequency of 14 kc/s. As we have said, it was developed to a successful conclusion, though it appeared that the cost of the repro-

ducing apparatus would be considerably greater than that for the Blumlein systems. Still, even though it has now been put aside, one considerable advantage remains from its development: it has taught Decca how to make a recording cutter which will be operative up to at least 28 kc/s.

Blumlein, the Genius!

Blumlein's patent dealt not only with the principles underlying stereophony but also with the placing of microphones and the recording of the two channels, whether on film or on a disc. It showed, too, that the V/L and the 45/45 systems are equivalent, "since channels recorded at 45 degrees to the wax surface give their sum and difference as the effective lateral and hill-and-dale amplitudes". Moreover, Blumlein specifically says: "If the two channels being recorded are directly picked up from two microphones or are intended to work unmodified into two speakers, that is with intensities and qualities similar, it is preferred not to cut one track as lateral cut and the other as hill-and-dale, but to cut them as two tracks whose movement axes lie at 45 degrees to the wax surface". And when I visited Hayes last month to have a discussion of the subject with Mr. H. A. M. Clark and Dr. G. F. Dutton, I learned that in his internal departmental memoranda Blumlein had elaborated his analysis and his preferences, though he does not appear to have worked out fully (as has now been done, mathematically) that, other things being equal, there will be less tracing distortion with the 45/45 system than with the V/L.

It is interesting to note, too, that Blumlein described possible designs for both variable reluctance and moving-coil types of apparatus for the two systems and invented transformer arrangements to convert from one system to the other. He also remarked, prophetically enough, that "it would appear that for such a record, a material other than that now used for lateral-cut records would be desirable, and a material of the nature of cellulose acetate is indicated". How true that is was demonstrated by Mr. Clark and Dr. Dutton at an Informal Discussion

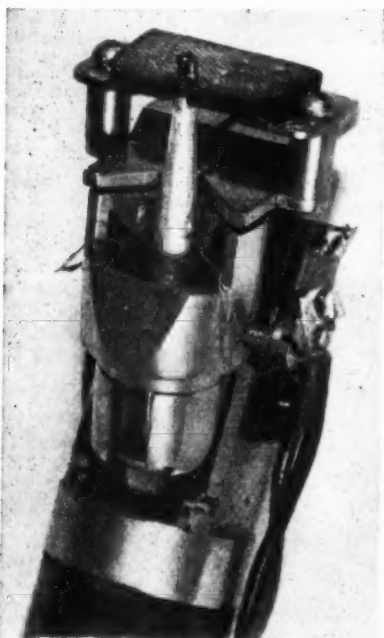


Experimental complex-groove disc-cutter used by A. D. Blumlein in 1933 for simultaneous vertical and lateral modulation of a single groove.
(Photo. by courtesy of E.M.I. England)

at the Institute of Electrical Engineers on February 24th. They actually played a record that Blumlein had recorded at 78 r.p.m. and had been pressed in standard shellac material. It was adequate to show that true stereophony was produced by Blumlein's instruments; but the background noise was too great, and the frequency range too small, for the result to come up to what is possible with modern methods.

The patent includes no fewer than 70 claims and is a wonderful example of scientific insight. I only met Blumlein casually in the old days when he was working at the Columbia studio in Petty France; but those who knew him well, and particularly those who worked with him, all assert that he had one of those rare minds that seem to work by flashes of illumination; they know the answer at a glance, even though proof may cost them laborious nights. It was a real tragedy for this country that he should have lost his life in a plane crash, whilst testing out a Radar system during the war. What might he have done with modern techniques and materials?

His microphone system became the basis for recording Stereosonic Tapes; but it now appears that it was not the only stereophonic system possible, and in fact Decca and other recording companies use a different arrangement. His stereo disc ideas were not developed, however, until Mr. Haddy, the Chief Recording Engineer of Decca, got to work on them. That is an interesting story which cannot yet be told. But this much must be said. When questioned about it, Mr. Haddy has just replied, with characteristic modesty, "Pure Blumlein"!



Experimental moving-coil complex-pickup with axes at 45/45 used by E.M.I. in 1933 to reproduce complex discs. (Photo. by courtesy of E.M.I., England).

What of the Future?

During the next few months we hope to publish a number of special articles on Stereophony in general and Stereo discs in particular. But there are a few things that should be said at once. First of all, there is no reason to modify the view we expressed last November that stereo discs will not make our standard LP discs obsolete. The latter will go on being produced, and enjoyed, for many years to come. The new

stereo pickups, however, will be superior to our present-day models and will in fact show our standard LPs to greater advantage. They will have $\frac{1}{4}$ -mil diamond styli, it is true, and will therefore track lower in the groove (which is not ideal); but they will have ten times the vertical compliance and the two together should make needle chatter and groove jumping a thing of the past.

Beware, however, of statements about "compatibility" which imply that the new stereo discs will be playable, monaurally, with a pickup of present-day vintage. Not one of these has adequate vertical compliance. Moreover, stereo discs even on the 45/45 basis, will vary in depth according to the phase relationships of the two channels. At one time the cut will be deep and broad across the top; at another it will be shallow and narrow across the top. Even a $\frac{1}{4}$ -mil micro-diamond will only be able to accommodate itself to the changes by virtue of the substantial vertical compliance. A 1-mil stylus will ride on the shoulders

of the groove where that becomes shallow and narrow, and may either be thrown out or, if the playing weight is heavy, plough its way through. In either case, record wear would be considerable.

So be warned in time. Do not try to play a stereo disc with an ordinary LP pickup (and 1-mil stylus) however good you may think the pickup is.

The next point that should be made is that the Control Unit need not be nearly so complicated or expensive as has been made to appear in some quarters. Nor need very expensive and high-powered amplifiers and loud-speaker systems be indulged in. It seems likely, indeed, that a couple of good 6-watt amplifiers will be more effective and pleasant to listen to, stereophonically, even with a pair of loud-speakers of simple type, than a 25-watt amplifier and speaker system of Hi-Fi vintage, monaurally. But if you have a good amplifier already it need not be wasted; you will still be able to include it in a stereo system later.

STEREOPHONIC SOUND REPRODUCTION

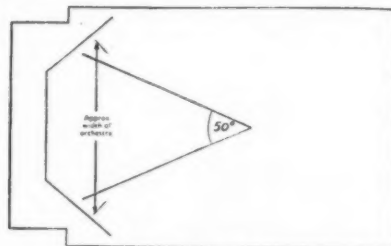
By JAMES MOIR, M.I.E.E.

There is a great deal of misapprehension and misunderstanding about the advantages to be gained from the use of a stereophonic sound reproducer system and it is perhaps of importance that we appreciate the real benefits before we fritter them all away in ignorance of what we are trying to achieve. This has happened in the sound film field, where the failure of the technical personnel to appreciate the real advantages led to the introduction of pseudo-stereo systems of the "just as good" variety and to the conversion of ordinary single track monaural recordings to "stereophonic sound" by merely re-recording the single track sound on to all three tracks of a "stereo" sound film. With regrettably few exceptions true stereophonic sound recording is now almost a dead letter in the cinema.

Chambers Technical Dictionary indicates that the word "stereo" is derived from the Greek and defines it as meaning "solid". This is an exact and concise description of just what is achieved by a true stereophonic reproducer system. At first sight the ability to present "sound in the solid" would not appear to have any important advantages, but in fact it is the only significant advance in the art of sound reproduction that is now possible, for the best of the existing monaural reproducer systems have almost reached the limit of their performance. Let us review the advantages of adding width and improving the depth of a sound image. This is perhaps best approached by considering the conditions under which we listen to a real orchestra.

In a concert hall the angle subtended at the listener's ears by the orchestra varies with the seating position, but half-way down a typical concert hall it is about 50 degrees as indicated by Fig. 1. The direct sound from the instrument thus approaches the listener from a fairly wide angle, the direction from which a particular sound pattern approaches being characteristic of the position of an instrument on the orchestra stage.

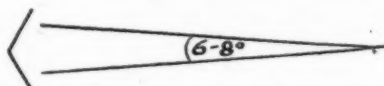
It is now well established that the hearing system has highly developed directional characteristics, and there is little doubt that this facility is a major factor in giving good definition to an orchestral performance. The individual instrument or group of instruments is recognised and separated from the whole mass of orchestral sound not only by its characteristic sound pattern but also by the direction from which



Approximate angle subtended by an orchestra in the Festival Hall. Fig. 1

that particular sound pattern approaches the listener. In the musical sphere this has long been recognised even if the underlying mechanism was not understood, for it has always been the practice to form instrumental groups on the orchestra platform. Thus all the first violins are found together, with the brass concentrated in a second group, the bass strings in a third group and so on. There is no doubt that this grouping also eases the conductor's problem, but it seems certain that it has other significant advantages. Though hardly something that could be done in public, it might be possible for all the instrumentalists to be intermingled at a recording rehearsal for the playing of some familiar work. The result could then be compared with that obtained with the normal grouping. It is a very simple experiment that should throw some light on our understanding of the workings of the hearing system.

Our existing monaural reproducing systems pipe all the combined signals from a large orchestra through a single microphone, a single amplifier and then reproduce them through a single loudspeaker losing all the advantages given by our directional hearing system. When using a single speaker the sounds from all the instruments approach the listener from a very narrow angle (Fig. 2), the 6 degrees subtended at the listener by his loudspeaker and all the



Approximate angle subtended by a loudspeaker. Fig. 2

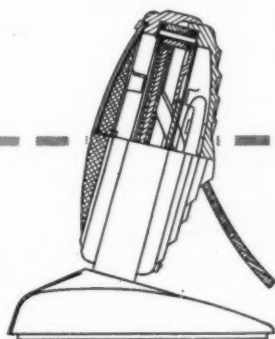
WHAT MAKES A GOOD TAPE RECORDER?

Some of the glitter MUST BE GOLD

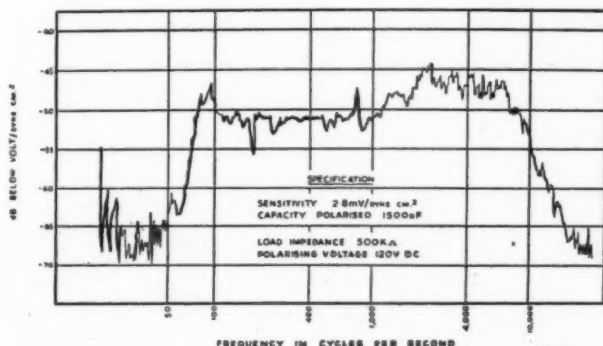
In part, of course, what goes to make a good tape recorder are those accessories that go *with* it, in particular a good microphone.

There are many types available but the tape recorder user most often needs a good general purpose microphone — with a very high standard of all-round performance.

It should have an excellent frequency response and sensitivity and its cost should be reasonable. With a Grundig Condenser Microphone design ensures the high standard and precision engineering in the world's largest tape recorder manufacturing plant takes care of the cost.



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The two illustrations show the internal construction of the GDM III and its frequency response curve.

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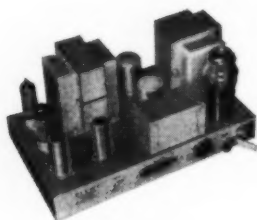
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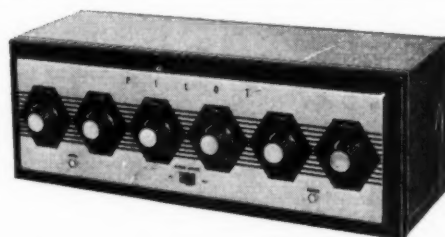
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orchestral instruments appear coincident in space. The obvious and simple solution, the use of a larger loudspeaker or of two or more loudspeakers in parallel is quite valueless as a device for increasing the source size though the reasons for this are perhaps too complicated to pursue in this contribution.

The loss in definition and texture due to the use of a monaural system is difficult (and probably impossible) to evaluate instrumentally, but there are other losses that are important and are subject to instrumental confirmation. Thus it is well established that listeners to a single channel monaural system have a strong objection to a reproduction that has the same loudness range as the original. In fact the average listener to a monaural reproducer system prefers to have the loudness range reduced to about one-quarter that of the original signal.

On a more contentious point it is also well established that listeners to a monaural system only rarely prefer to reproduce the full frequency range encompassed by the original orchestra. There is almost overwhelming evidence that when left to themselves and not subject to high pressure propaganda, the average user of a monaural reproducer system will invariably choose to restrict the high frequency end of the range. While there are many technical defects that also lead to this preference, there is little doubt that the use of a single channel system is largely responsible for the preference for the narrow volume range reproduction.

Why is this? The explanation is not crystal clear, and there is an abundance of side issues to confuse the serious investigator, but an explanation will be attempted. When the composite sounds from a large orchestra approach the listener over a very wide angle, the directional discrimination of his hearing system permits him to balance the resultant sound to his own satisfaction. If the brass instruments are a little strident he can acoustically soften them, or if he has a preference for the strings he can acoustically enhance them. This he does continuously and sub-consciously by pointing his hearing system in the preferred direction, though it should be explained that this demands no movement of the head.

This facility is completely lost when there is a single channel reproducer between the orchestra and the listener. All the sounds from the 80 ft. by 30 ft. orchestra are compressed to appear from a 10 in. diameter hole, and the whole sound source is included in an angle of only 5-10 degrees. No directional discrimination is possible, for all the sounds approach the listener from one direction. A "perfect" monaural reproduction of the original orchestra then sounds over-loud and too "hard" and if tone controls are available the user "softens" the reproduction by cutting the top response and turning down the volume control during the louder passages.

A good stereo system requires two or more separate channels all the way from studio microphone to the listener's room, but if the system performance is good the reproduced music does not appear to come from the two loudspeakers. The whole of the space between the loudspeakers is filled with a virtual orchestra, and the actual loudspeakers recede into the background. The large virtual source provided by a good stereo system gives a characteristic softness and silky texture that is entirely absent from a single channel reproduction. If the system performance is second-rate, the sound appears to come either from the two loudspeakers or from a small volume of space between them.

Choral music gains immensely from the solid character and the obvious spatial separation between the groups of singers and the accompanying organ or orchestra. Opera gains in an additional way, for the characters are in

movement about the stage and this movement can be fairly faithfully reproduced to give a life and sparkle to the performance that is entirely missing when a monaural system is used.

This question of reproducing the movement of the sound source is an important one for very many writers, and critics have assumed that this was the real advantage of a stereophonic sound system. In particular, sound film engineers made the fatal mistake of assuming that this facility for portraying movement about the stage was the only purpose of a stereophonic system. Scores of films have been converted from monaural to stereophonic by the simple process of manually fading the sound between the three sets of stage speakers to keep the apparent position of the sound source coincident

with the character of the screen. Such prostitution of the art has some value, but most of the advantages of solid sound are lost in the process.

As the original source of sound gets smaller and smaller (in the limit a single stationary singer) the advantages of a stereo system become less important but even with a soloist some advantage remains. The acoustic "scenery" that surrounds the singer, the characteristics of the hall itself are more faithfully rendered by a stereo system than by any monaural reproducer.

There are many other advantages of a stereophonic sound system, but to the listener in the home the addition of "size" to the other characteristics of a sound source is the most notable improvement in recent years.

TECHNICAL REPORTS

Deccalican 88 Record Reproducer. (Price 37 gns.). Decca Record Co., 9 Albert Embankment, London, S.E.11.

Maker's Specification:

Mains Supply: A.C. 50 c/s, 200-250 V, 100-125 V.

Valves: ECC83—1st AF and tone control; ECC83—2nd AF and phase splitter; EL84(2)—Push-Pull Output; EZ80—Rectifier.

Indicator: 6.3 v., 0.3 a., M.E.S.

Controls: Volumes (plus on/off) Bass and Treble.

Output: 8 watts at 3 ohms.

Pickup: Aco's Hi-G 59/1 Turnover, Crystal, sapphire styli.

Autochanger: Garrard 1204D.

Speakers: 8 in. by 5 in. high flux elliptical, 4 in. treble.

Dimensions: 10½ in. high by 15½ in. wide by 20½ in. deep.

First of all, I think I should declare that I have a certain sentimental interest in the Deccalican. For the first Deccalican design was made for Talking Books for the Blind and I was (and am) a member of the Recording Board of Directors. We actually carried out all the field tests and the design was modified to meet our findings. I have always thought that this gruelling was one of the reasons why the first Deccalican was so successful.

However, this model 88 that we have tested is an entirely new design and has little in common save the name with the first model. And a vast improvement it is—in styling, in circuit, in construction, in performance, in fact in everything. Let me not beat about the bush but say straightway that it is the best portable record reproducer I have ever heard and is worthy of the description "high fidelity" on the advertising leaflet. And my wife fell in love with the styling as soon as ever she saw it.

When I put the first record on we had a shock. Such range and such "body" in the bass and such a margin of power. I hardly believed it possible. But when I came to look into the details of design I began to see why.

In the first place, the amplifier is quite definitely of the high fidelity class. It has been designed, of course, to suit one type of pickup—the crystal type which can be very simply equalised for record characteristics. The complications that one usually finds in selector switch of high fidelity amplifiers are therefore avoided—though the design is so complete and so successful in all the fundamentals of a high fidelity system that one could wish that just one alternative input were provided into which the output from a FM Tuner could be plugged.

Yes, there has been no skimping at all in the

respects which affect the performance. The smoothing is quite liberal, so that hum is at a minimum and the HT supply is at a low impedance. The output transformer has a third winding for negative feedback, which ensures good stability and load characteristic. The feedback itself is ingeniously balanced as to phase. The bass and treble controls are of the Baxendall type and the desirability of a low-frequency rumble filter has also been taken into account. The valves are under-run so that they should have a long life, and ageing is provided for; and the push-pull output is arranged to give low distortion. What more could one wish for? Only that the output had been at 15 ohms instead of 3 ohms. I understand that there is a special commercial reason for the use of the radio and television industry's 3-ohm standard. But to get the best from this



amplifier with an external speaker system 15 ohms would have been preferable. Fortunately there are satisfactory matching transformers available. I have just received one from Northern Radio Services; and I notice that Wharfedale have one in their lists. Incidentally, it is a good testimony to the design of the amplifier, and in particular to its generous negative feedback, that the inclusion of the matching transformer made no perceptible difference either to the quality or the volume level when I was using the external 15-ohm speaker system; what the correct matching did was to make it possible to increase the volume to a higher level when desired.

When we came to measure the performance of the amplifier we found that in fact there is a convenient pin to which a FM Tuner could be wired. All that is needed then is a coaxial connection to an external input socket to meet the wish I expressed above. This any responsible dealer could carry out if desired.

Our measurements were much as we expected from the aural judgments.

Amplifier Frequency response at 1 watt level measured across a 3-ohm output resistance with tone controls flat.

c/s	20	40	60	100	200	400
db	-4	-0	+1	+2	+2	+1
k/c	1k	2k	4k	6k	10k	15k
db	0	0	0	-1.5	-2.5	-4

Very good indeed for an amplifier of this size.

Power/Frequency response measured, as usual, at points where output valves begin to show grid current.

8 watts between 70 c/s and 10 kc/s.

6 watts at 50 c/s and at 15 kc/s.

Better than we expected!

Tone controls:

± 10 db at 80 c/s.

+ 10 db and -15 db at 8 kc/s.

When we measured the response from Decca record LXT5345 it became clear that the performance was limited more by the pickup than by the amplifier or loudspeaker arrangements. Two dominant resonances appeared: one at 6 kc/s was about -9 db. The other at about 60 c/s served to lift the bass by about 4 db.

P.W.

N.R.S. Concert Grand Reproducer. Price: (see below). Northern Radio Services, 11 King's College Road, London, N.W.3.

The "Concert Grand" is an integration of a number of independent units into a comprehensive and versatile recording and reproducing system. Each of the units may be acquired separately, so that the system may be built up in stages.

From the start, of course, one must have the Concert Grand cabinet (price £19) which houses all the units other than the loudspeaker. It is quite a handsome piece of furniture of the horizontal type, as the illustration will show. With this, too, one should buy the No. 2 Symphony Amplifier with Remote Control (Price £19 19s.), since that is common to the "input units". And for those who are starting from scratch a Symphony Bass Reflex Cabinet (Price £11 10s.) is also a good buy since it is both sound in construction and matches the other cabinet in style and finish; it will take any 10 in. or 12 in. unit satisfactorily. Our testing, however, was done with the Goodmans 315, with Senior CQ and with the Quad Electrostatic.

Into the Concert Grand as so disposed can be fitted any one, two or three of three input units:

1. Lenco GL50 Transcription Motor with Ronette TX88 pickup cartridge (Price: £22 18s. 6d.).
2. Symphony Switched FM Tuner (Price: £15 15s.).
3. Symphony de Luxe Tape Recorder. (Price: £48 6s.). (Truvox deck plus adapted Truvox pre-amp).

With all three the total cost would thus be £125 7s. 6d. exclusive of speaker, and for this relatively modest amount one would have:

1. 10-watt record player with transcription turntable and high quality pickup.
2. 10-watt FM Receiver.
3. 10-watt tape reproducer.
4. Direct facilities for transcribing from FM radio broadcast or from record to tape.
5. Record play back as in (1) whilst at the same time recording from FM radio.
6. FM playback as in (2) whilst at the same time transcribing from record to tape.
7. Recording on tape from Microphone (Ronette with jack plug £3 7s. 6d. extra).



I have in fact performed each of those operations during the course of my tests and found each one quite satisfactory. One thing I did particularly notice about them all is the very low hum level; it was so low in fact as to be inaudible until one put one's head close to the loudspeaker cabinet. As one whose business it normally is to do a lot of switching from one unit to another, I regard this low hum level as a triumph of unit matching. And they are so designed that even a dunce could connect them.

Inevitably, of course, the combination of such varied facilities means that there are a large number of controls: six for No. 2 amplifier (Volume, Bass, Middle, Treble, Scratch, Selector); three for Tape Pre-amp (Record/Playback, Volume, Tone); one for Tuner; Mains On/Off; as well as the Tape deck and Turntable switches. But these are all separated into operational groups so as to avoid confusion. One has to learn one's way about, of course; but familiarity soon breeds not contempt but good habits.

Now as regards the units. The Symphony No. 2 amplifier I have reviewed on two previous occasions and with full approval on each. No more need be said now than that the present model has all the qualities I previously mentioned.

The tape recorder we reviewed last month and specially referred to the advantage of the Symphony "middle" control in this connection.

The Lenco GL50 motor is well known and was reviewed when it was first introduced. Here I would only add a special recommendation based on my correspondence: Do be careful to keep the mechanism clean and particularly the rubber wheel drive, the cone and the underside of the turntable. If cleaning with liquid is necessary, use carbon tetrachloride. But don't splash it about. And

above all don't do anything to distort the rubber wheel.

The pickup cartridge, however, is a new one and on its use, much of the success of the present combination depends. I do not recommend any other cartridge in its place. Fortunately, it is a first-class cartridge with a relatively high output notwithstanding its extended frequency range and its good compliance. It is rated at 160 mv. per cm. and its lateral compliance is of the order of 3 by 10⁻⁸ in. cm/dyne.

Our frequency measurements of the pickup cartridge fully bore out all that I had concluded from listening tests, namely that it is a pickup of exceptional quality, particularly for a crystal.

First of all, let it be noted, the wave form is excellent right throughout the scale and the stylus will track comfortably at a playing weight of 5 grms.

Then, it should be remembered, the actual response depends basically on the nature of the load. With a load of 1 megohm the response automatically corrects for the standard R.I.A.A. recording characteristic as the figures in the row marked (1) below will demonstrate. On the other hand, with a load of only 27 k the response is sensibly that of a velocity characteristic such as is given by the best magnetic pickup, as shown in row (2). It seems clear that though there is a resonance somewhere between 12 kc/s and 16 kc/s it is so effectively damped that it hardly shows in the voltage output. The response in fact is level within 2 db from 30 c/s up to as high as 18 kc/s. Could anything be more satisfactory?

c/s	18k	16k	14k	12k	10k	8k	7k
db (1)	+2	+2	+2	+2	+1	0	0
db (2)	-3.7	-1.7	-0.6	+0.7	+0.3	+0.7	+0.7
c/s	6k	5k	4k	3k	2k	1.5k	1k
db (1)	-0.5	-0.5	-1	-1	-1	0	0
db (2)	+0.7	+0.7	+1.4	+1.1	+1	+0.6	0
c/s	700	500	300	200	150	100	80
db (1)	+1.5	+2.5	+4	+2.5	+2.5	+1	0
db (2)	0	0	0	-0.5	0	0	-0
c/s	60	50	40	30			
db (1)	0	0	0	0			
db (2)	0	0	+1	+2			

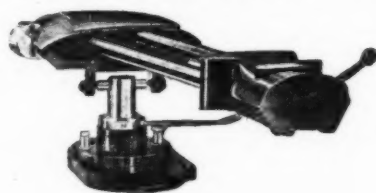
The switched FM Tuner is similar to the Jason and has all the qualities I have noted before in those units.

All in all, therefore, we have a combination of really good but relatively inexpensive units. At the moment I can think of no alternative combination at anything near the price that would give such excellent results. P.W.

B.J. Super 90 (Mk II) Tangential Arm. (Price 11 gns., plus £4 12s. 5d. P.T.). Burne-Jones, Sunningdale Road, Chesham, Surrey.

I reported on the standard B.J. arm as long ago as August 1954 and on that occasion discussed in some detail the importance of tangential tracking which this arm so nearly secures. When the tracking error is small not only is record and stylus wear reduced, but also intermodulation distortion, so that various notes in an ensemble come out clear instead of interfering with each other. When the arm was properly adjusted and mounted, side-pressure, that other cause of intermodulation distortion, could also be kept low.

So until the Super 90 appeared in January 1956, I continued to use the standard model as





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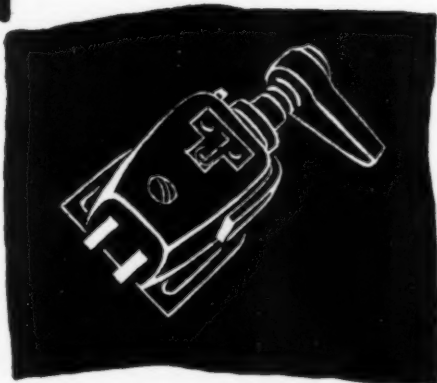
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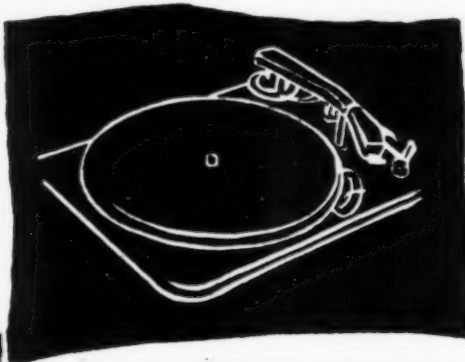


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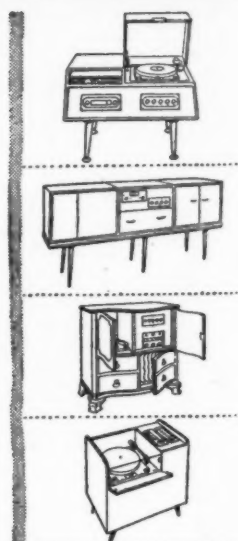
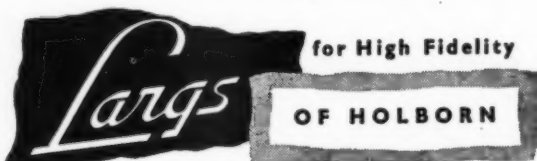
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my basis for playing and testing. The Super 90, however, had such definite advantages in flexibility and versatility for those like myself who require at times to make quick changes of pickup and/or of playing weight that, of course, I changed over to that as soon as it came along. It was not long before I found that the improved bearings were a distinct boon in the reduction of side-pressure. I had no difficulty at all in securing perfect "dynamic levelling" so that there was no tendency for the stylus to be pressed inwards or outwards at any point of its trace across a 12-in. record. For this process I used the blank side of one of my old constant note records; others of my friends use a blank acetate recording disc for the purpose. Since that was done there has been no tendency for groove jumping with any pickup I have tried, except once when (as I noted last month) I found that the stylus had been twisted in its cantilever mounting so as cant over to the left at an angle of about 30 degrees to the vertical.

At the moment I can think of ten possible causes of groove jumping:

1. A pickup cartridge with too little lateral and vertical compliance. (The latter becomes more important if the former is small.)
2. A faulty record, whether because of warping or eccentricity (a "swinger") or because of over-recording (excessive groove displacement).
3. Too large a stylus radius for the particular groove, so that the stylus is virtually riding on the shoulders.
4. A worn or canted stylus which gives the same effect as 3.
5. External vibration (including motor vibration leading to rumble and also carrying-arm resonance).
6. Excessive tracking error.
7. Excessive side pressure due to friction or stiction in horizontal or vertical arm bearings.
8. Excessive side pressure due to faulty levelling or too great an overlap of stylus beyond the spindle.
9. Excessive side pressure due to magnetic attraction between magnetic pickup and steel parts associated with turntable (including spindle and control mechanism passing under the turntable).
10. Too small a playing weight. The minimum required is related to all the faults noted above, and it increases towards the inner grooves.

With the first four, and also with No. 9 we are not at the moment concerned. The remedy is obvious in each case. No. 6 is adequately dealt with by the BJ arm without creating side pressure due to excessive overlap (No. 8).

No. 7 is a danger point of an arm such as the BJ which has one double bearing for up and down motion and four double bearings for lateral motion. (A unipivot type is obviously the simplest from this point of view, but it presents other problems.) The Super 90 was a considerable improvement on the Standard BJ in this respect and the Super 90 Mark II is better still: the driving pressure required to move the arm across the record is now less than 1 grm. and that can easily be allowed for in the process of dynamic levelling since the motion is so very sleek. Moreover, the new pedestal mounting has improved the bearings for up-and-down motion.

The levelling process is much facilitated, too, by the fact that the counterbalance weights do not move as the pickup tracks across the record; this fact is also important in connection with the troubles caused by a faulty record (No. 2 above).

Under No. 5, again, the BJ arm has distinct advantages over the usual carrying arm

because of the differential action of the two arms. Quite definitely, there is less rumble transmitted from the base through the arm mechanism to the pickup, and as I noted in my first report, arm resonances, both lateral and torsional, are not large and their effect very low in the scale.

Under No. 10 the Mark II Super 90 is an improvement on No. 1. With the latter, playing weight increased all right from the outside groove until a radius of about $3\frac{1}{2}$ in. was reached, but then began to decrease again. In the Mark II model, the turning point has been shifted to about $2\frac{1}{2}$ in., which is just where it is needed. The pressure there is nearly 3 grms greater than at the outside groove.

From this analysis it will be appreciated that, so far, my tests on the Mark II have all been positive, even when compared with my standard Mark I. I am looking forward to trying it out later with one of the forthcoming stereo pickups where the characteristics I have commented on will be of even greater importance.

But, I think you will agree, the virtues are enough to be going on with. Just one warning, however, in emphasis of what the maker's leaflet says. Do not attempt to adjust the bearings yourself. If you have reason to think the adjustment has gone wrong (and as noted at No. 7 it is vital) send the arm back to the makers for checking. I myself did that with my Mark I after I had had an accident when I moved house. It was well worth it. P.W.

Chapman AM/FM Tuner Unit—Model S5E/FM. C. T. Chapman, Riley Street, London, S.W.10. Price 32½ gns. (or 36½ gns. self powered) inc. Purchase Tax.

Maker's Specification:

Sensitivity: F.M. better than 4 microvolts for 20 db quieting. AM, better than 8 microvolts for 20 db signal noise ratio.

Output: FM, 100 Mv/250 Mv.

AM, 250 Mv into 50K/500K ohms. Controls: Tuning, wavechange, variable selectivity.

Dimensions: Escutcheon 13½-in. by 6½-in., depth behind escutcheon 9-in.

Weight: 10½-lbs. Self-powered 14-lbs.

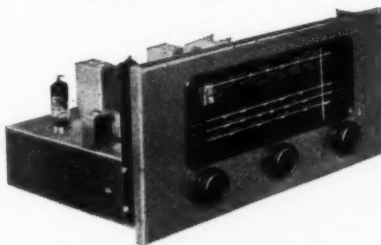
Finish: Metal parts plated, and the escutcheon finished in gold or bronze.

Valves: Mullard 2 of EF85, EF80, ECH81, EF89, EBF80, EB91, EM81, plus EZ80 on powered version.

Consumption: 2½ amps at 6.3v., 40/50 m/amps at 200/250 volts.

Waveband: 12.5-37 m; 35-100 m; 90-250 m; 190-550 m.

Coverage: 87.5-100 mc/s.



One of the outstanding features of this tuner is the ambitious specification of the AM section. The heart of this is a neat and well-designed pre-assembled coil pack with a logical arrangement of coils around the wavechange switch. The front end of the FM side is also a pre-assembled unit, and is easily accessible for service. Construction generally is excellent, and particular attention has been paid to screening of the oscillator circuit to avoid

harmful radiation. I could have wished for a better lead out grommet of the self-gripping variety for the mains lead, and also for clearer identification of the inlet and outlet sockets but I understand that by the time that this report will be in print these small matters will be amended.

It is impossible to set down all the tests that were made to assess the performance, as this would prove much too long. I have had to be content with mentioning the points which I consider to be most important in a tuner of this type. Taking AM first, the IF bandwidth was checked in the 7 Kc. and 10 Kc. positions. This was according to specification, and the IF curve opened symmetrically when switched from 7 Kc. to 10 Kc., an important point in any variable selectivity AM tuner. Swinging the pointer over the medium waveband after dark produced many stations, and there was a remarkable absence of image whistles. This is partly due to the fact that a tuned radio frequency stage is used, and partly due to the excellent tracking of the signal frequency circuits. It is evident that alignment of the tuned circuits is carried out with the greatest care, and it is a pity, perhaps, that four dashes are used to indicate the tuning point of each station named on the dial, as the calibration on the model tested was so accurate that one dash would have sufficed, and made station finding easier. In a tuner which is designed to work into high fidelity equipment and yet tune to stations all over the world, some of them employing high percentages of modulation, the design of the AVC and detector system is not easy. The use of delayed amplified AVC, together with the low distortion detector makes a large contribution towards the overall performance, enabling one to get the best possible quality whenever reception conditions permit.

Continuous coverage from 13 metres to 200 metres is provided on the three short wavebands, and it is interesting to note that this includes the trawler band. Despite the heavy jamming that is constantly with us on short waves, many of the stronger stations were received with a quality that made them good programme value.

FM Performance:

Here again, alignment of the signal and intermediate frequency circuits was excellent, the scale calibration being "spot on". Here in Oxford, the signal from Wrotham runs at approximately 100 microvolts, and under these conditions, reception was reasonable but with no gain to spare. Rejection of AM interference, however, was extremely good due to care in design of the ratio detector, and I give it full marks for stability, drift being reduced to negligible proportions without the complication of automatic frequency control. Criticism which probably applies only when the tuner is used in fringe areas of the VHF service, is that when switching from VHF to AM, the output increases considerably, making one reach hurriedly for the volume control. A pre-set control on the back of the receiver to enable one to balance the two outputs would be a useful addition for areas such as Oxford and the manufacturers' attention has been drawn to this.

In addition to the model reviewed, there is a version covering long waves, and both models are available with or without power unit.

P.G.T.

Correction

We apologise for any inconvenience resulting from two printer's errors appearing in the Lustraphone advertisement on page 70 of the March issue. The model number should read VR/64, whilst the price should read £7 17s. 6d.

THE LONDON AUDIO FAIR

APRIL, 18th—21st

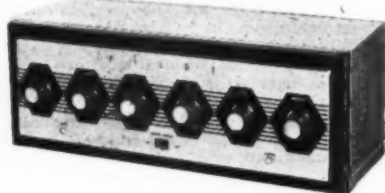
The Third London Audio Fair will be bigger than either of the previous ones. But will it be better or noisier?

To get some idea of the way things are likely to go we asked each of the 65 exhibitors for particulars of what they proposed to show. Alas! We had to go to press too early for more than half of them. But the information that we did receive in time (coupled with certain rumours that had come our way) has been sufficient to show that the exhibits are likely to fall into three or four main groups:

1. High Fidelity amplifiers and loudspeakers of the usual types from firms who are well-known as pioneers in that field; and also from firms, some of them well established in the radio industry, who are entering this particular field for the first time.
2. New types of Tape Recorders and Tape Amplifiers, some of them of most attractive specification.
3. Subsidiary apparatus for High Fidelity reproduction, such as turntables, pickups, microphones, tuners and tape equipment.
- And last, but not least:
4. Stereophonic equipment.

Suppose we take the last first. We have news that one or two of our old friends hope to exhibit prototypes of pickups for the new stereo discs that are expected to be available by the end of the year. There will be examples, we are advised, of all three main types; moving coil, variable reluctance and crystal. Neither E.M.I. Records, nor Decca, nor Philips, will be represented, however, so it seems doubtful whether there will be any actual demonstrations of the new 45/45 discs unless the **Pye Group** or **Westrex** (who are both on the list of exhibitors) bring some along. **Arnold Sugden** will, no doubt, be giving a further demonstration of his pioneer work but we have no news whether he, too, has decided to change from his V/L system to the 45/45. We do know, however, that some of his other exhibits will be of special interest.

Several firms will be showing prototypes of new amplifiers and control units that have been specially designed to reproduce either stereophonic discs or stereophonic broadcasts as well as their monaural counterparts. We have interesting details of the **Jason** and the **W.A.L.** (Wellington Acoustic Laboratories) and have actually had a private (and very persuasive) demonstration of the latter already. But no doubt there will be other examples. Indeed, we have good reason to know that several firms have been busy with plans for special twin amplifiers but how far they have got is not yet known; and of course the control unit will be the crux of the matter.



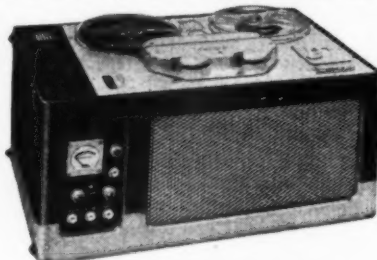
Pilot Control Unit

Coming back to the first group mentioned above, we have news of several new types of amplifiers, including one or two that have included Transistors as the Input Stage. This

is likely to be of distinct advantage both in presenting a low input impedance and therefore facilitating the matching of some of the new types of pickup that are on the way, and also in keeping a low noise level. **Lustraphone**, in particular, have specialised in transistor technique.

So far as loudspeakers are concerned, there will certainly be new types of enclosures which are thought to be more suitable for stereophony than the conventional types. Some are sure to be omni-directional and some may take no floor space at all. How successful will these be in competition with free-standing models such as the **Wharfedale SFB3** or the **Quad Electrostatic**? Or indeed with the more conventional corner enclosures of which there will still be many examples to be heard; **Wharfedale**, **Tannoy**, **Goodman** and **Lowther**, **Burne-Jones**, **Rogers**, **Pamphonic**, **Grampian**, **Vitavox**, **Whiteley** and the rest. We have the idea that many visitors will try to go from one demonstration room to another just to test these points.

So far as Tape Recorders are concerned we have received fascinating details of the new **Reflectograph** which is now being produced by **Multimusic Ltd.**, that new subsidiary of **Multicore Solders, Ltd.**, of which our old friend **Richard Arbib** is Managing Director (and of course, the moving spirit). It has all the good qualities of the model we reviewed last year as well as several new useful features (including a cueing device and a stroboscope) and it is re-styled in attractive fashion. Then



Multimusic Reflectograph Tape Recorder

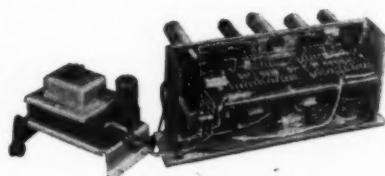
there is a new **Simon Recorder** with an entirely new Tape Transport mechanism which enables recordings to be made and played back both from left to right and right to left and with automatic reversal. It also has multiple mixing facilities and a 10-watt amplifier which can also be used independently. And it weighs only 46 lbs.



Simon SP/4 Tape Recorder

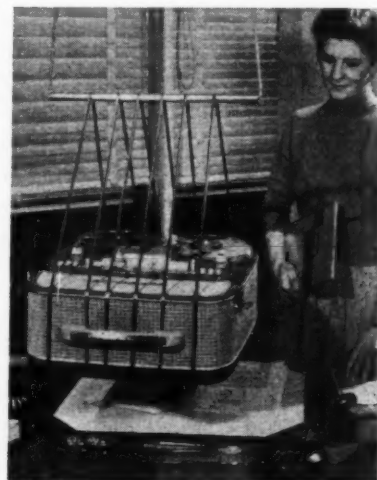
Wright & Weaire, too, promise new developments of their tape deck which is used

so successfully in the **Ferrograph** and **Vortexion** recorders. Both **Truvox** and **Spectro** promise new tape amplifiers and **Brenell & Collaro** also have developments which are



Truvox Tape Amplifier

sure to attract much interest. **Grundig**, of course, will also be there, though we have not heard of any new model more recent than the **TK830**. Presumably, however, they will also have their new Long Play Melinex Tape on



Melinex Tape supports a TK830

show. And, of course, **E.M.I. Sales and Service** and **M.S.S.** will have their professional models and their standard (and possibly some new) types of tape. Amongst the new tape accessories there is a multiple eraser which will clean the whole of a reel (both tracks) in a couple of seconds. This is announced by **Sound Sales**.

There are many others whose names are household words to readers of **THE GRAMOPHONE**. In some cases the exhibits are already so well known that mention in this short note would be just tautologous; and in others we unfortunately have not received details at the time of going to press. But we shall also be there, in Room 221, ready to help as far as we can to solve your problems and to advise on the spot what you should see that is new or seems significant.

Several of our friends, however, will not be there. **Expert**, will be staging special demonstrations in the quietness of their own showrooms in New Oxford St., (see page 457 of this issue). And **C.Q. Audio**, we understand, have taken special accommodation at the Aldwych Brasserie. Others who have not been able to secure accommodation inside the Waldorf Hotel are likewise hoping to be able to give demonstrations elsewhere. But at the moment we have no details.

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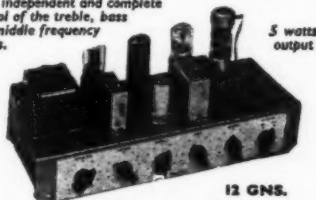
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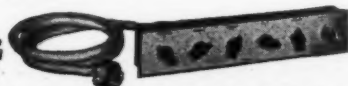
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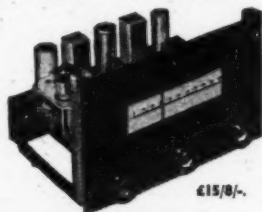
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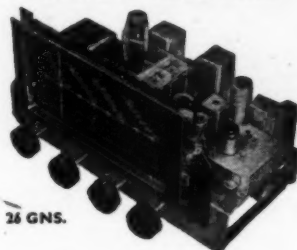
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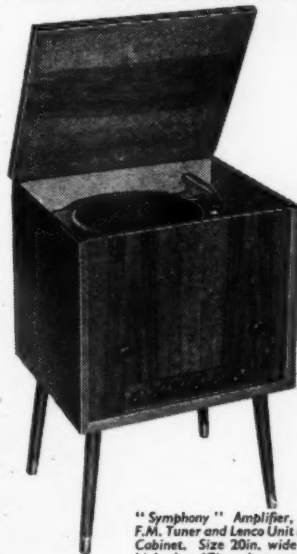
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Again we have decided to hold our AUDIO FAIR at our own showrooms in Swiss Cottage, where we feel the conditions for careful consideration and trial of apparatus will be better than at the Waldorf.

Do not fail to visit us, therefore, when in London for the Fair. We shall be demonstrating continuously from 9 a.m.—6 p.m. daily on the 18th, 19th, 20th, 21st April.

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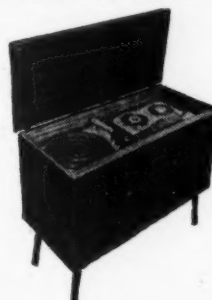
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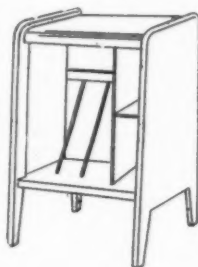
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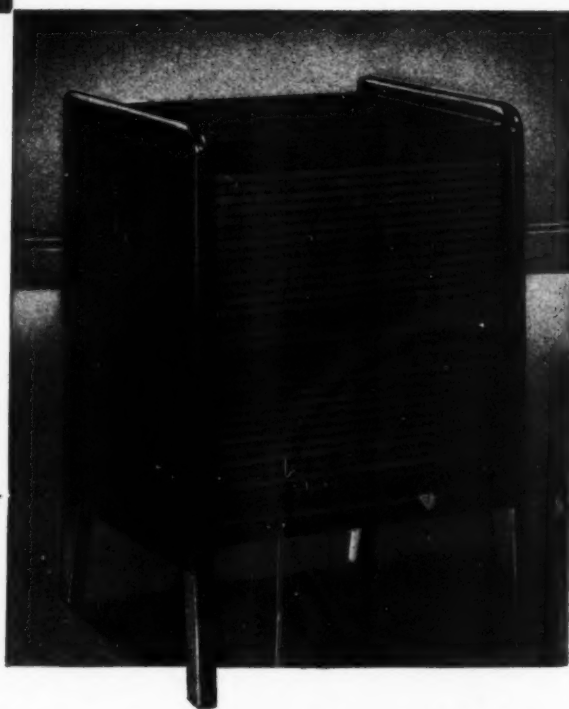


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BOOK REVIEW

High-Quality Sound Reproduction. James Moir, M.I.E.E. 591 pp. Chapman and Hall. 70s.

This is a monumental work, written by one of our leading British experts. It is the latest addition to the series of Advanced Engineering Textbooks written by authors on the technical staff of the B.T.-H. Company. Mr. Moir's professional experience has been in the large scale problems presented by the cinema industry—he has been responsible, for example, for the acoustical design of several auditoria, including the Odeon in Leicester Square—but he has also remained an enthusiastic amateur so far as domestic reproduction is concerned.

The result is that we have here not only a thorough analysis of large scale sound reproduction problems but also a discussion of their application to home conditions. It is not an easy book to read straight through: it is indeed more of a text-book for the engineer than a popular account for the layman; and even the engineer who is familiar with the field that is covered will find much that will prompt him to say: "Yes, quite right. But I never thought of it in that way before." And he will promptly read the passage again.

The chapters on microphones, magnetic recording, room effects and stereophony I found particularly interesting and instructive; that on record reproduction least so—perhaps because I know more about it myself than I do about the other subjects. It is inevitable, I suppose, that a reviewer should find some such unevenness, seeing that his experience can never correspond exactly with the author's. What has surprised me is to find how much there is in recent research that covers the same ground, and confirms, the qualitative research we did in *THE GRAMOPHONE* some thirty years ago.

I was surprised, too, by some of the conclusions in the chapter on Realistic Performance Specifications, which seem to me to be somewhat too modest for 1958 whatever they may have been for 1948. Consider this, for example:

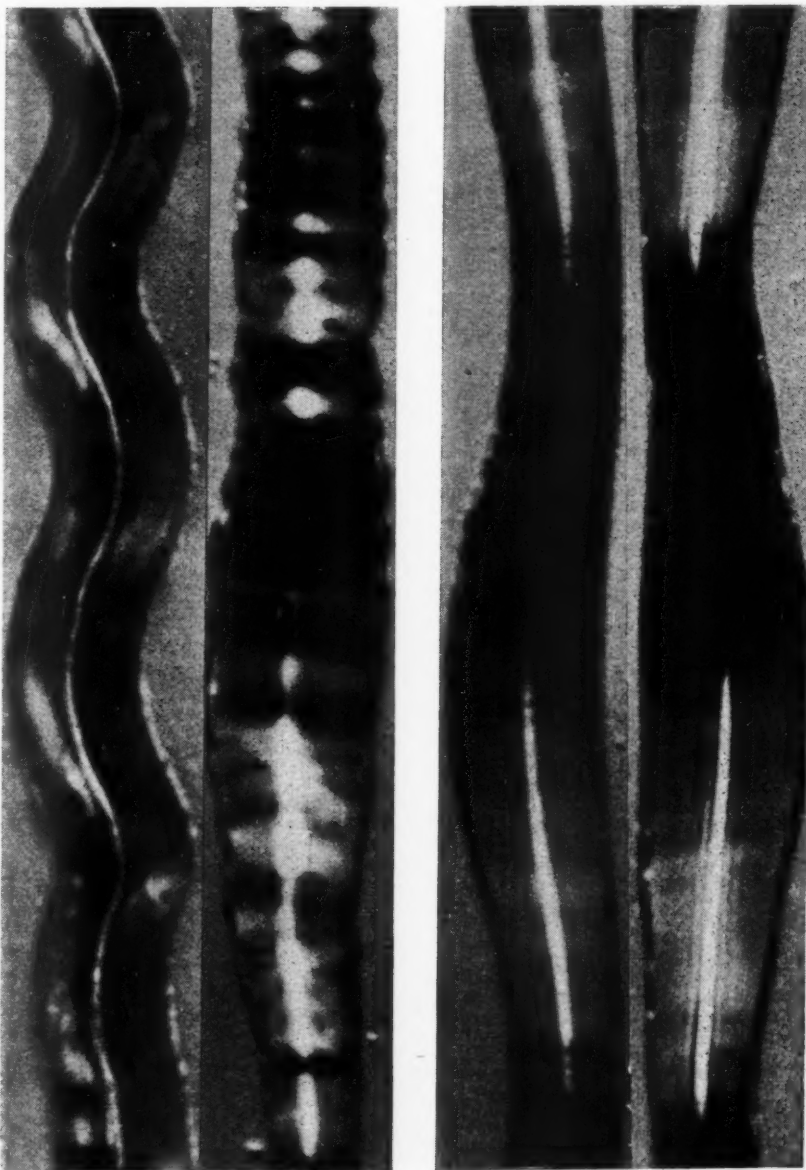
"Using 78 r.p.m. records, the response should be down by at least 20 dB at 7 kc/s and should continue to fall at higher frequencies, but a cut-off rate of this severity is not necessary with 33½ r.p.m. recordings where a response perhaps 20 dB down at 12 kc/s is acceptable. These remarks only apply to the best 1 per cent of all recordings; for the remaining 99 per cent it is advisable to have an adjustable tone-control that will restrict the upper cut-off frequency to a point as low as 3 kc/s, with a cut-off rate of perhaps 20 dB/octave." I submit that modern records are not nearly so poor as that! I feel, indeed, that several of the conclusions in this chapter would have been modified if the experiments on which they were based had been conducted with 1958 apparatus and not with pre-1949 apparatus. This applies particularly to the Listeners' Preference experiments conducted by Chinn and Eisenberg and later by Somerville and Brownlee. I have reason to think, too, that they would have been modified even more if the experiments had been conducted in home-listening conditions. Young students of acoustics who wish to make a valuable contribution to our knowledge might well direct their attention to this field of enquiry. Home-listening conditions, and the listener's reactions to them, are so very different from those of the laboratory or of large auditoria. And when stereophony becomes permissible in the home, it will be of even greater importance than it is now to have more accurate and relevant assessments.

There are one or two other respects where recent research has overtaken the printer. That is inevitable in a book of this magnitude on a

STEREO MAGNIFIED

AN LP GROOVE IN COMPARISON WITH THREE DECCA STEREO GROOVES
PHOTOGRAPHS, APPROXIMATE MAGNIFICATION 300X

By C. E. WATTS



(a) Normal LP. (b) Stereo modulated on both channels 45/45. (c) Stereo modulated on one channel (left wall). (d) Stereo modulated on second channel (right wall).

fast developing technology; and since this work was announced by the publisher nearly two years ago it was only to be expected that last-minute revision could only affect the more important developments. Happily, that revision has covered both loudspeakers and stereophony, though not including stereo-discs.

The book is well-printed and produced. There is a wealth of illustrations both in plates

and in line drawings. Each chapter has a useful bibliography appended, though very few of the references are of later date than 1950 except in the chapters on magnetic recording, tone-control circuits and stereophony. There is also a lengthy index.

Altogether, it is a text-book and a reference book that no serious student can afford to be without. P.W.

TECHNICAL TALK

The Normanda Loudspeaker

On reading my printed report in the last issue I felt that, somehow, I had not conveyed the impression that I intended. We had already gone to press, too, when I heard from the makers that they had decided to follow my recommendation and include a 2-mfd. capacity feed to the tweeter as standard. So as a sort of footnote I would add that with this modification I regard this combination as amongst the first half dozen that I have tested; which is a considerable testimony considering the price.

White or Grey or Pink?

My note last month on white noise prompted the question from several friends: Why Pink? Interstation noise is pretty well distributed through the scale but is deficient in the highest frequencies. In a light spectrum the higher frequencies are the blues; and if you subtract those from white light you will get Pink. Q.E.D.

Period High Fidelity

Just as we go to press details have been received of a new 20 watt amplifier marketed by Period High Fidelity and containing provision for the playing of stereo discs and tapes. Bearing the name "Saville", the total price of the Amplifier and Control Unit is £42.

High Quality Sound Reproduction

Following on previous successes The Northern Polytechnic of Holloway, London, N.7, are arranging a series of ten lecture-demonstrations, with the above title, commencing on April 29th, from 6.30 p.m. to 8.30 p.m. The panel of lecturers will include H. A. M. Clark of E.M.I., James Moir of B.T.H., and our Technical Editor, Percy Wilson. Applicants for the course should apply to J. C. G. Gilbert at the above address at once.

Stereo Pickups

Our first review of a stereo pickup will be published next month. It is a twin crystal cartridge made by Ronette, and is remarkably simple in structure. Our first impressions are fully appreciative. We understand that it will be on sale in this country in September.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE The Glade, Green Lane, Stanmore, Middlesex.

Bach and Menuhin

Permit me, belatedly, to call your attention to some ridiculous, baseless, construction, built up by one of your record reviewers, J.N., in your issue of November, which reached me just now here where I am vacationing. I refer to your review of the Bach solo sonatas and partitas recorded by my son, Yehudi Menuhin.

At the end of his review, J.N. says: "after this rather metaphysical review, etc."—here is the one and only self-confession and the dictates of a conscience by a reviewer who usually is so serious, about the cobwebs and utter nonsense of the myths brought into play to prove J.N.'s "unsympathetic" judgment of the playing of Bach by Yehudi Menuhin.

J.N. quotes my son from a preface he wrote to a biography of Ysaye: "The task of the interpreter is to strike a balance between the work of the composer and his own conscience . . ." J.N. took the word "own" and emphasised it, instead of reading what it meant, "own conscience", in the sense of the interpreter being conscientious about the meaning of the composer. An interpreter can only go by his conscience after he understands the com-

poser's original intentions and has learned the traditions dating back to the composer!

This, dear sir, brings me to the "nonsense" in J.N.'s long "metaphysical" review . . . Kindly note the following:

(1) My son, Yehudi, studied Bach with Georges Enesco and Adolph Busch, both of whom stressed the Urtext edition, the original text and intention of the composer Bach. Both of them owned the rare editions of the Urtext, original Bach Gesellschaft edition of Bach, and never looked at any doctored, edited work of Bach.

(2) In Berlin, in 1929, at the age of 13, when my son played the Bach (E major) Beethoven and Brahms concertos in one evening with the Berlin Philharmonic under Bruno Walter, and thus discovered his career solidly established without his, or my, ever planning for it or thinking in terms of careers, we searched all Berlin until we found one single Urtext edition of Bach, sixty volumes, owned by the estate of Max Bruch. Upon the request of my son, who would not look at any other edition of Bach except the original texts as published in Leipzig by Breitkopf & Härtel, we bought them all, and paid a little fortune. May I add that my son never saw, or looked at, doctored or edited editions of Bach works, whether by one Jan Hambourg, or any other living or dead composer.

(3) As the father of Yehudi Menuhin, who had much to do with his studies and lessons, when in Paris in 1927, when my son studied with Enesco, we knew and loved Mr. and Mrs. Hambourg, particularly Mrs. H., and we often visited them, and they us, but it was a law that each time Jan talked of Bach, or tried (he never succeeded to play Bach in the presence of our son because of our decision that it would be bad for our son to listen to the "impossible" Bach playing of poor Jan, who could talk well but play so poorly . . .) to play Bach, the children, Yehudi, Hephzibah, and Yaltah, were taken out by their mother or ran to Mrs. H. to chat about Willa Cather, who was a great friend of Mrs. H. as well as of the Menuhin family.

(4) My son admired Ysaye's virtuosity as violinist, indirectly, through his first American teacher, Mr. Persinger, who, after studying music in Leipzig (Conservatory of Music in Leipzig), went to study also with Ysaye, to learn to know the French-Belgian school of violin playing in contrast to the heavy, rigid, German school, which has its merits along lines of seriousness, precision and scholarship. My son heard much about the glorious way of playing, digital precision, and sheer virtuosity, of Ysaye's playing, but never, never a word about Ysaye's way of playing Bach!

If J.N. could, after reading the hasty lines typed off here on my vacation, but which are gospel truth and honesty, disabuse himself of the nonsense he weaved around the "biographer of young Menuhin", and if he can forget the connotations woven around the preface of my son about Ysaye, a man he never studied with, and if J.N. would again listen to the Bach recordings of Y.M. as I did it last week several times, and if he has the courage of humility and honesty, I am sure J.N. will hear Bach played as Bach wanted it, as tradition gave it from generation to generation of violinists, and he would then understand that Yehudi Menuhin's "own conscience" meant that Bach must be played as Bach wanted it to be played, and he would discover the cathedral rhythms and singing voices I heard my son practise and play from the time he was a child to this day, and as Enesco and Busch and others so admired and loved when they heard him play sheer, pure, undoctored Bach.

Thank you for giving this space in your worthy magazine.

MOSHE MENUHIN

Palm Springs, California.

Archive Sleeve Notes

When the D.G.G. Archive series first began to appear in this country, there was considerable comment on the lack of any sleeve notes. The cards supplied, however valuable to the musicologist and flattering to the layman's ego are, for the majority, a poor substitute for the information which the other companies offer.

I was therefore surprised recently, to see a German pressing of APM14004 with excellent notes, not only in German, but in French, English and Spanish as well. It is rather puzzling to try to understand why these are considered necessary for the German collectors (and apparently for foreign collectors in Germany) but not for the British.

London, W.2.

S. B. AMANDA.

Mozart Divertimento, K.287

I was somewhat taken aback by M.M.'s review of the Mozart Divertimento (K.287) in this month's issue. What does he mean when he calls the Toscanini performance of this work "moderately excruciating"? It sounds wonderful to me. It also sounded wonderful to T.H., judging by his original review of the recording.

M.M. is a purist in these matters, but must we lesser mortals (we who love Schumann's Symphonies although their orchestral texture is not "agreeable") be dismissed without a single word in our defence?

Tamworth, Staffs.

GEORGE LODGE.

Musical Comedy

I was interested to read the letter from Mr. Henry Kendall in your issue for March. It does not seem likely that whole length recordings of these old shows would be produced, but selections (not the old stock selections for choice) would be delightful on 10 or 12-inch discs especially if played by a good light "straight" orchestra. To me at least the orchestra alone would be preferable without vocal accompaniment.

Bude, Cornwall.

C. E. F. MADELEY.

St. Matthew Passion

I noticed that in the review of two arias from the *St. Matthew Passion* the hope was expressed that these excerpts might come from a complete recording. Unfortunately Günther Ramin, the cantor at St. Thomas' church and conductor on the records, actually died when only the soprano arias from what was to have been a complete recording had been recorded and the project was abandoned.

Oxford.

DONALD TYSON.



R.G.D. Model 418 (Victoria) which is to be shown at the coming Audio Fair.

Pick-Up or Disc?

I recently purchased a Decca record and returned it to them with a complaint that the disc was faulty, not crediting that the very expensive diamond pickup which I had newly acquired could possibly be at fault. The pickup in question is known as one of the very few top-class instruments. In spite of this, however, Decca very courteously and patiently went into the matter and proved conclusively that their disc was not at fault. The manufacturers of the pickup were then approached and admitted that their instrument was the cause of the trouble.

I am writing this letter, as I feel very embarrassed at having caused Decca so much trouble and I gather from them that they are having continual complaints of this nature and feel that if people experiencing troubles would test their instruments they might get a quicker answer as to the cause.

I would mention that this letter is quite unsolicited.

S. Croydon, Surrey.

A. N. Nix.

Reverberation in Orchestral Recordings

I have read with much satisfaction Mr. Finch's letter (December) re reverberation in records and, with complete disagreement, Mr. Peters' letter (February) on the same subject. Mr. Finch, I feel, is right. Without some reverberation a record sounds unreal, boxy and artificial.

There are some points in Mr. Peters' letter I would like to take up. He says he would like the microphones as near the performers as possible. Surely this is fundamentally wrong. Go and listen to any instrument—say a piano—with your head inside it, or a violin with your ear very close—and the magic is gone; and this whether played loudly or softly. Now listen to the same instruments from your seat in a concert hall with some real resonance, and magical beauty of sound results. I am not prepared to offer the correct scientific explanation of this phenomenon, but there it is. I therefore feel convinced that the same principle is true for the microphone, and indeed, when performances are broadcast, they always sound so much more beautiful when they come from a concert hall.

As to Mr. Peters' remarks re the dearest seats in a concert hall being closest to the orchestra, I have long been intrigued by the fact that the dearest seats are usually the worst from a listening point of view.

I think Mr. Peters and I would disagree on every point. He complains that the loud-soft range is too great. This seems to me an inconceivable statement. My feeling is precisely the opposite because dynamics are one of the major means of expression in music and I believe recordings should give the same range of dynamics as the orchestra itself does. Our great conductors know what dynamic range gives the maximum expression of the composer's intentions and I do not think this should be mutilated by compression in recording. Surely the *ff* should sound to your ear as it does in the concert hall and the *ppp* likewise. Has not Mr. Peters ever been thrilled by the quality of a real *ppp*? So all honour and praise to those companies who have given us the nearest approach to lifelike dynamic range.

Now, there are two other points. I do wish recording engineers would leave volume knobs alone during recording. In the otherwise excellent Nixa recording of Vaughan Williams' 8th Symphony, it seems to me that the volume level between the movements is hopelessly wrong. The third movement for strings only, comes out as loud as the finale, which uses the full orchestra. This is obviously ridiculous and destroys the proportion between the movements. Again, the turning down of climaxes at the

ends of movements, which sometimes occurs can ruin what could otherwise be a good recording. I therefore make a plea that recordings should be as untampered with as possible and give the nearest possible approach to actual listening in the hall with no *pianissimos* spoilt by being made louder and no *fortissimos* spoilt by being reduced.

Lastly, what about this vulgar boosting of soloists in concertos? The orchestral part is just as important as the soloist, and I do so wish that the recording companies would record with the balance intended by the composer, that is, as it sounds in the concert hall.

I may add that I have many musical friends, both professional and amateur, and all are agreed on the points I have mentioned. Mr. Peters has, of course, a perfect right to his views, but I do hope recordings will not be made to his prescription. If they are, I shall not buy them. The speaker may be a hole in the wall but I, for one, do not wish to have this fact thrust upon me and there is no need to add other unrealities to this misfortune, such as recording the instruments close up.

I beg that the recording companies may consider the points I have mentioned so that their, in many ways, magnificent records may be made still better.

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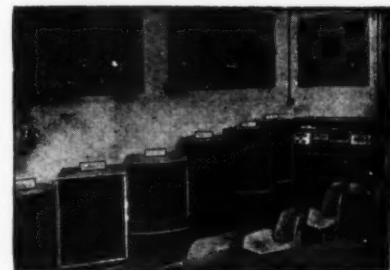
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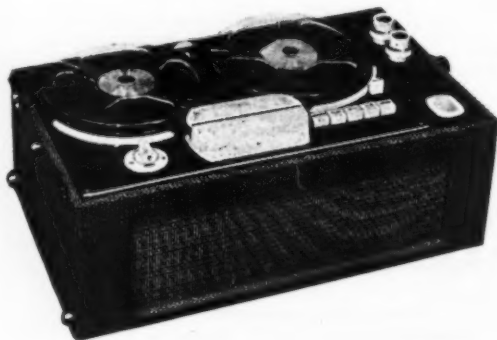
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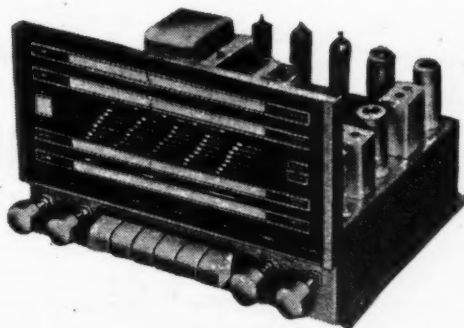
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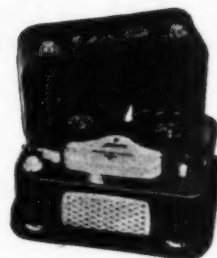
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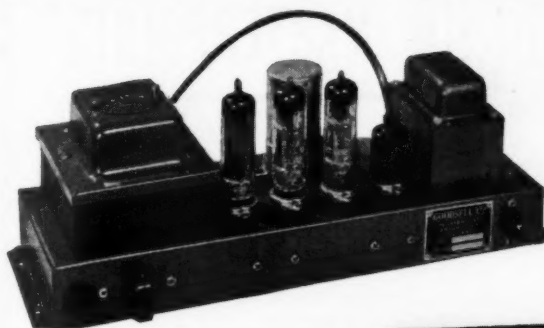
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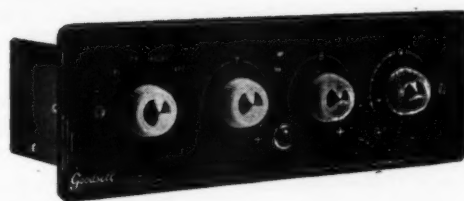
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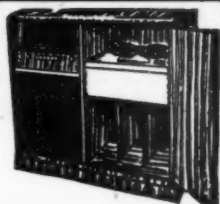
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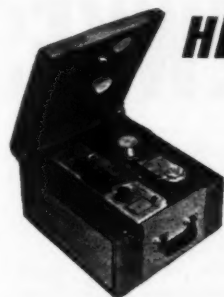
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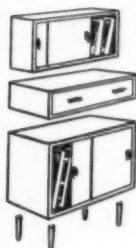
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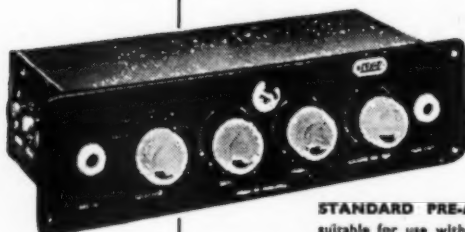
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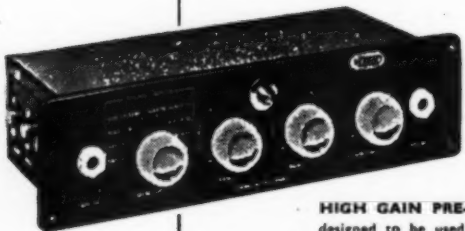
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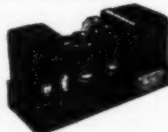
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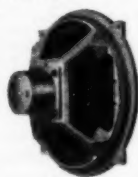
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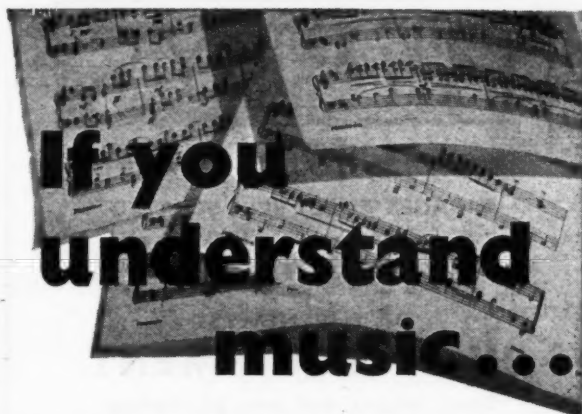
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The Third London Audio Fair takes place at the Waldorf Hotel, Aldwych, W.C.2, from April 18th to 21st and will, as in past years, draw attention to the remarkable diversity of High Fidelity equipment available in this country. We strongly recommend a visit to this absorbing exhibition and, when you have recovered from this fascinating but strenuous experience, what better than to spend an hour or two in our pleasant showroom at 100 Queensway? Here, in homely surroundings, you can listen at ease to all that is best in domestic audio equipment, you can sort out your impressions of the Audio Fair and discuss your special problems in an atmosphere dedicated to good music, where constant use of technical jargon is discouraged and high-pressure salesmanship is altogether taboo.

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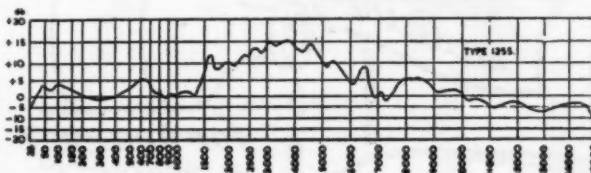


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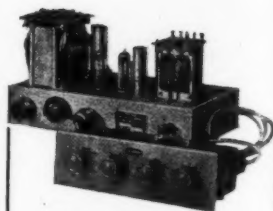
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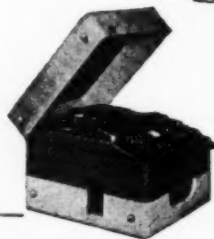


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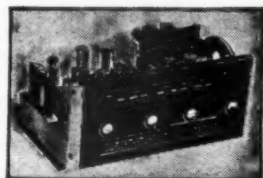
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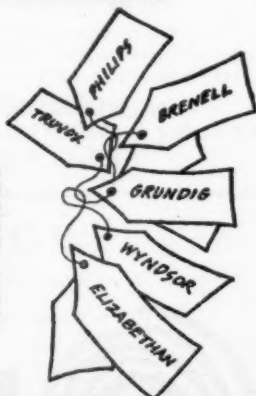
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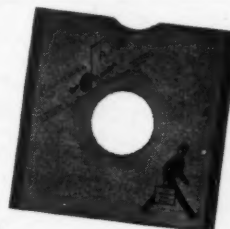
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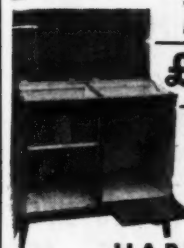
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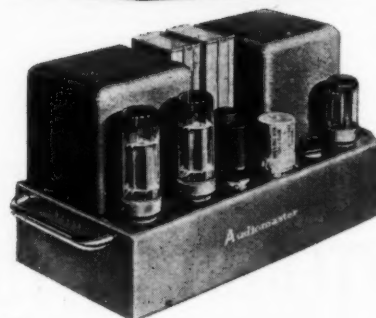
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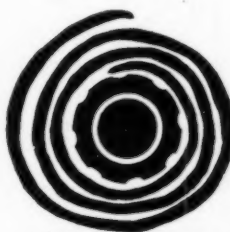
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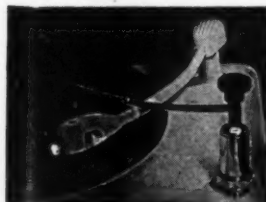
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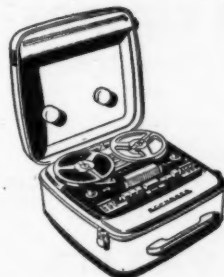
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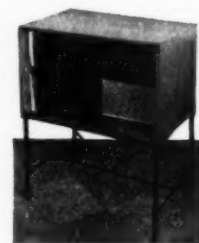


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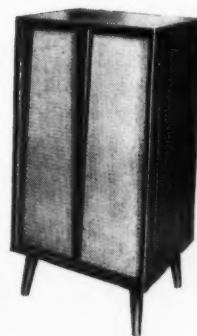
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